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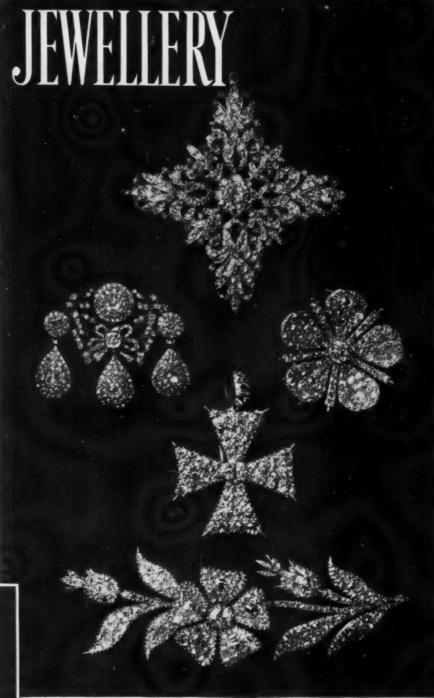
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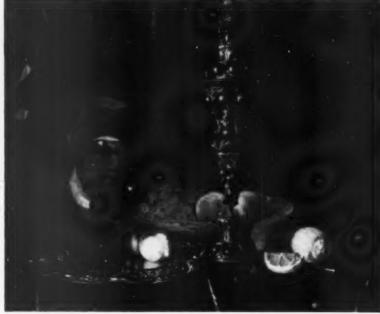
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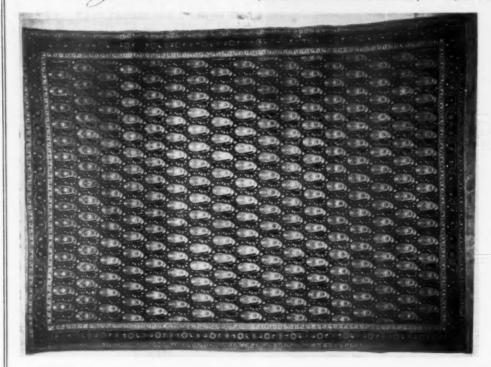


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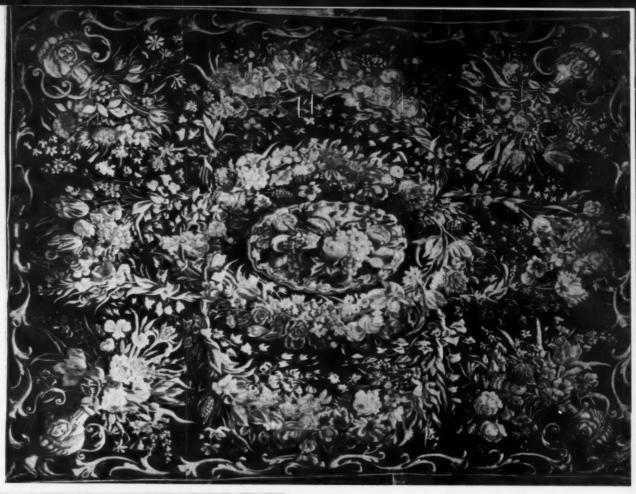
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Ten Shillings Annual Subscription £4 10 0 CONTENTS Annual Subscription \$16 December 1959 Volume LXX. No. 418 PAGE 147 Current Shows and Comments. By HORACE SHIPP ... The Art Collections at Waddesdon Manor. II-The Furniture. By F. J. B. WATSON 158 The Steeple Cup—I. By N. M. Penzer English Furniture Designs of the XVIIIth Century. By RALPH FASTNEDGE ... 161 167 A Guardi Discovery *** *** *** *** 173 The Dyson Perrins Manuscripts ... 176 Lithographs by Modern Masters ... 185 Notes from Paris and London. By JEAN YVES MOCK ... News and Views from New York. By MARVIN D. SCHWARTZ The Library Shelf ... *** *** 192 *** Fine Works on the Market 200 *** *** Forthcoming Sales 204

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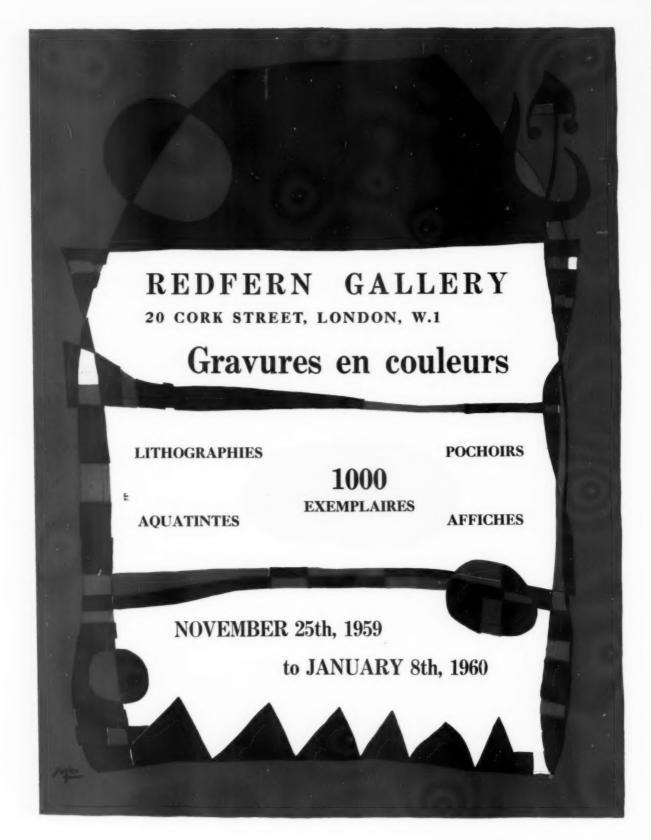
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CURRENT SHOWS AND COMMENTS TRITONS AND MINNOWS

By HORACE SHIPP

EVERYTHING that Nature does she somehow overdoes": Noel Coward's mot is even more apposite to the activities of contemporary man. Bigness is everything, whether we are wrapping the whole of an American Department Store in cellophane, shooting the moon with the Russians, or ruining the skyline of London with towering office blocks whose ultimate occupants will add generously to the daily traffic jam in the streets below. Art adds its quota to the general inflation with fabulous sale-room prices which emphasize the fact that works of art are by far the most expensive objects in the world; excellent reason, says modern philosophy for possessing them. It is, one grants, exciting. Attendance at the great art sales, even in the outer rooms where television screens and microphones relay the proceedings to eager socialites and the second line of gossip columnists, has become as thrilling as the finals at Wimbledon or the premieres of films. With London re-established firmly as the art mart of the world we can tremendously enjoy the spectacle, and the man in the street gets the echo as front page news on his newssheets. But . . . there is a "but". It lies in the danger of art as sensation, as news value on commodity prices, and the consequent neglect of anything outside the six-figure, or at worst five-figure class. I believe there are manycollectors, dealers, museum authorities, and simple lovers of fine paintings-who look back nostalgically to the days when pictures "soared" into four figures or excitingly came into one's loving possession for a miraculous two.

Happily, at this season of the year under the benign spirit of Christmas there is a tendency to turn from the resounding Tritons to the lively minnows. There is a delightful theory that we give our friends, and ourselves, presents of the less expensive works of art, and the galleries wisely turn out their portfolios and the remoter

racks to cater for this mood of generosity. Meantime the smaller galleries who have anyway never dabbled in ducal heirlooms enjoy a place in the sun. And those of us who adore paintings and drawings for their own sake enjoy ourselves immensely and take the opportunity of buying something for Uncle Frank but ultimately keeping it and sending him cigars as usual.

Before we turn to some of these excursions, however, it might be well to look at the "Recent Acquisitions" at Tooth's which are not in the minnow class for value although the most delightful of them are for actual size. Most exquisite, I felt, was the Archway in Venice by Guardi. It measures only 9½ by 6½ inches, but is pure beauty. We are promised as the outstanding feature of the resplendent Winter Exhibition of Italian Pictures in British Collections at the Royal Academy this year the five great Guardi's recently discovered in Ireland. Remembering those two at Waddesdon Manor I am prepared to admire, respect, and be duly impressed by these. My head but not my heart will respond, for my heart goes to Guardi of the enchanted inches. Two of them are among these Recent Acquisitions of Tooth's: S. Giorgio Maggiore and this Archway, both perfect, but—



An Archway in Venice. By Francesco Guardi. Canvas, 94 x 63 in. From "Recent Acquisitions" at Tooth Gallery.

to risk a solecism—the Archway more perfect than the other. They make an impressive and doubtless splendid James Holland of The Colleoni Statue, which is more than thirty times their size, look small, important picture though it is. Equally a little Corot, Marino, Italy, painted on his first visit there, stands out, though one prefers those works of this period which have architectural features to the pure nature ones, and in this the three figures against the skyline too much take the eye. The other thrill of the exhibition is two fine Dunoyer de Segonzac water-colours, as fine as anything in the big Royal Academy special exhibition of his work which has done much to make us aware of his stature. La Route qui Tourne is brilliantly constructed without losing the lightness and charm of the water-colour medium. The works by Valtat, that artist who is steadily winning high place since the Retrospective Exhibition of his work just after his death in 1952, I found a little superficial, but they are colourful and in one case amusing. Set against the quiet majesty of the Point du Jour by Daubigny from the Duke of Westminster's collection at Eaton Hall, however, or against Redon's pastel, Le Jardin Mysterieux, and its withheld quality, they are posteresque. The Hogarth and the Hayman Group portraits? They are, of course, important pictures: fine of their kind, well recorded, from important collections. I put my most generous pinch of salt on the altar and return to the corner where the Guardi greets one on entering the room. One has to love a picture as well as accept and admire it.

I repeated the experience of enthusiasm for another small scale work at the charming new gallery which Graham Reid has opened in Cork Street. The inaugural Exhibition is of XIXth and XXth Century French and English Water-colours, Drawings and Pastels in which Mr. Reid intends to specialise. Delightful many of them were; and the famous names were omnipresent in an extremely catholic collection where Modigliani and Henry Moore were to be seen with Millet, Boudin with Guys, Augustus John and Paul Nash and Stanley Spencer with Zadkine and Odilon Redon. Most drawings are in a fairly relaxed mood. They must woo, not attempt to impress; and this selection was consistently of this nature (unless one excepts the Three Figures by Zadkine which did have a self-conscious air). The most reticent of all, probably, was the one which won my enthusiasm: La Route pres Antibes by Harpignies, a little water-colour, 71 by 111 inches, signed and dated '88. The faintest outline of the distant mountains, a single horizontal cloud in the clear sky, trees silhouetted against the light of the water, and, in the foreground, the merest suggestion of silver-leaved olives; that was all, but it was pure poetry. Harpignies himself had probably put it down simply as a note of transient beauty. It attains perfection in the way that the loveliest Chinese or Japanese work does, by a miracle of understatement. We can hope that Mr. Reid will continue to discover things as good as these in his opening show.

The mention of Oriental art takes us to an exhibition at Wildenstein's of the work of Dong Kingman. Not that he is really oriental, for he was born in America; but his forebears were Chinese and he spent his early years in Hong Kong with them, studied ancient Chinese painting at Lingnan, and now, though domiciled in New York (and a success there in the American manner which includes covers for glossy magazines) he moves around the world seeing it with the double vision of East and West. He is tremendously capable, and amusing withal, being full of his own fantastic little jokes which prompt him to poke fun at grandiose cities. So he presents London like Hong Kong, and Hong Kong with undertones of New York, all on gay, bright slabs of colour reminiscent of coloured woodcuts. His ink drawings are rather more serious-minded, and by exercising the Eastern genius for leaving out he achieves strong effects, especially when he is seeing the harbours and rivers and

waterfronts which clearly attract him.

One other oriental view: At Bluett's Galleries in Davies Street, where usually one looks for Chinese ceramics and hard stone carvings, there is an intimate exhibition of pictures by Madame Cheng Wên-Tsung. Domicile in her case is at Cambridge where her husband is Lecturer in Far Eastern Art and Archaeology, but she too has been working in Hong Kong, studying the ancient Chinese styles under a native master. The pictures shown reveal several influences; but it is the birds, flowers and fish in the pure Chinese manner of free brushwork which yield the most satisfying results. The directness and the reticence, which are such virtues of the Chinese tradition are here.

A NEWCOMER AT THE LEFEVRE

If all this implies an aesthetic of understatement the exhibition at the Lefevre Gallery takes no such risk. Pierre Roussel has not hitherto been given an exhibition in London though he has a rising reputation in Paris and a kind of hereditary right in art circles there as the grandson of K. X.

Roussel and the grand-nephew of Vuillard. It may be that this birthright has given the artist over confidence. The first impression on entering the gallery is of a figurative painter with bold attack and tremendous colour; the Triton, not the minnow, here certainly. I experienced a growing sense of disappointment, for the fierce colour tends to pall, and there was not behind it that draughtsmanship and scholarship which would have given it basic meaning. The best picture in fact was the one with the least colour, a grey portrait study with the figure excellently placed in a busy interior between the lights of a window and a hanging lamp. The panoramic landscapes in hot colours became almost chocolate-box beside this, and one hopes that M. Roussel will pursue some line like this where his exuberance will be disciplined. Happily he is a young artist, born in 1927, and with the advantage of his flying start will have time and opportunity to find himself and achieve real Lefevre Gallery standards.

ADVENTURES IN WATER-COLOUR

Back, therefore, to the delights of the unassuming. Appleby Brothers' in William IVth Street at Charing Cross is one of those quieter galleries with its own clientele who at this season of the year especially go there in search of things of reasonable price. They have just had an exhibition of about a hundred English water-colours brought out from their cornucopian portfolios. It was full of fascinating things from No. 1, a little sketch by G. Robertson at 6 guineas to No. 98 a Figure Subject by David Wilkie at 18. In between one could touch a large Peter de Wint for 250, or a splendidly weatherful David Cox at 220; Paul Sandby's fine view of St. Augustine's Gate, Canterbury, or Rowlandson.

The delight in such an exhibition, however, is so often in discovering the unfashionable or even the unattributed. Thomas Churchyard, let us say, Constable's jolly lawyer friend who picked up so much from the great man that his best water-colours have sometimes passed for Constable's own. Two little landscapes at Appleby's are priced 10 and 6 guineas. Since the Appleby portfolios are overflowing with ceaseless buying of the years their recurring exhibitions of water-colours are something to be watched. In between, all types of pictures and prints are on show in what, I am sure, they probably call the "shop", soon to be pulled down to make room for yet another colossal erection of glass and concrete and steel. Happily the business of the gallery is

continuing elsewhere.

We are still with water-colours at Colnaghi's, but the early English masters give place there to Edward Seago who so spiritedly carries on the English tradition in our own day, and alternates his oil and water-colour exhibitions as an annual event. He is that rare thing in art, a best-seller; and at his private views almost everything sells before noon, understandably so, since his technique is entirely delightful. Indeed, he has what Quakers would call a "concern" for the purity of water-colour, laments its neglect by the many artists who take the easy paths of using body colour, painting dry, and such-like evasions of the faith that is in him. Constable's own ideals lie behind these landscapes, waterscapes and townscapes dominated by the prevailing light from the sky, but Edward Seago's practice naturally is the more modern one of rather freer form and greater Impressionism. Its virtue is spontaneous freshness; its danger paperiness, but only very seldom does he fall into this fault.

One other method of water-colour was represented by a splendid example at yet one other newly opened gallery in London this month. The example was a typical large work by Sir William Russell Flint; the Gallery that of John and Richard Green in Jermyn Street. They have a catholic

(Continued on page 157)

THE ART COLLECTIONS AT WADDESDON MANOR

II-THE FURNITURE

By F. J. B. WATSON

IN the June issue of APOLLO it was only possible to indicate extremely briefly the general character of the collection of furniture at Waddesdon. Almost all of it is French and dates from the late XVIIth and XVIIIth centuries, the greatest period in the history of the decorative arts in France and one of the peaks in the history of European decoration. After passing rapidly and almost completely out of fashion in France during the last revolutionary decade of the XVIIIth century, furniture of the age of the three Louis only won its way back into general esteem very gradually in its native land. In England, however, where it was untainted by association with the Ancien Régime and where immense quantities arrived during the Revolutionary and Napoleonic eras, the situation was somewhat different and it is doubtful if it ever passed completely from favour. Its full return into fashion in France dates from about 1860, indeed the Pembroke sale held in Paris in 1862 may be taken as the starting point for this re-orientation of taste for, on that occasion, a considerable number of pieces of French furniture and porcelain attained such surprising prices as to evoke widespread comment in the press both in Paris and London. Since then, however, the French decorative arts have been almost uninterruptedly fashionable amongst well-to-do collectors. The reason for this is to be sought not merely in the technical accomplishment of the craftsmen who created these things, but in the common aim of a unity of effect that they deliberately sought for in all the arts, an aim which perhaps enables their productions to blend particularly happily with the art and architecture of both earlier and later periods.

Almost from their beginnings as art-collectors the Rothschild family made the acquisition of the finest French XVIIIth century furniture one of their principal aims. That they began to collect almost from the moment when the fashion for these things changed decisively is interestingly demonstrated by the fact that only once in his long life as a collector of French XVIIIth century art did Lord Hertford come in any way into rivalry, with a member of the Rothschild family; this was in 1867, not long before his death, when he acquired the monumental Boulle régulateur clock which had once belonged to the town of Yverdun in Switzerland (by a curious irony a second version of this clock, which had once belonged to the great Lord Chesterfield, is now at Waddesdon). But when, in 1871, almost immediately after inheriting the Hertford collection and fortune, Richard Wallace sought to purchase the two monumental chandeliers by Caffiéri now at Hertford House he found himself at once competing with Baron Alphonse de Rothschild. It was only by very rapid decision and the fact that he was prepared to pay the then astronomical figure of 210,000 francs (a set of four wall-lights was also included in the purchase) that he succeeded in obtaining these unique pieces. But Wallace added comparatively little French furniture to the great collection he had inherited and thenceforward he was more concerned with the acquisition of



Fig. I. Bureau à Cylindre.

Renaissance and Gothic works of art. At any rate for the next quarter of a century (after which the great American collectors began to enter the market) members of the Rothschild family were pre-eminent as collectors of French XVIIIth century art and probably purchased the greater part of what was available when it was of the highest quality. Unfortunately an innate family reticence seems to have led to the disappearance of any evidence of where their acquisitions were made, and it is only when they or their agents entered the sale rooms (and the greater part of their collections were acquired privately) that it is possible to trace the history of individual pieces—an important factor when studying them. Verbal traditions of their origin occasionally attach to individual pieces, but when these are investigated they do not always prove to be convincing.

The great strength of the collection of furniture at Waddesdon lies in three fields. The splendid assemblage of Savonnerie carpets, bench-covers and screens is probably the largest single collection of such things in the world (and they are excessively rare). The work of Charles Cressent, the greatest French ébéniste of the period between the death of Louis XIV and the mid-XVIIIth century is better shown at Waddesdon than in any other public collection. Its only rival in this respect is the private collection of Mr. James de Rothschild's brother, the late Baron Maurice de Rothschild. Lastly, the work of Riesener, the leading furniture-maker of

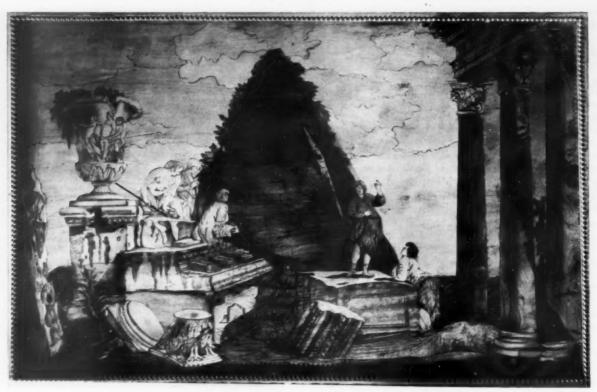


Fig. II. Panel of Marquetry from Fig. I.

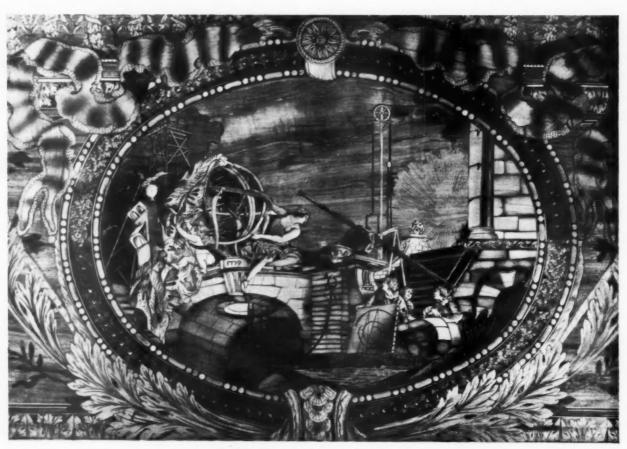


Fig. III. Panel of Marquetry from Fig. I.



Fig. IV. Louis XVI Writing-table by Riesener.

the age of Louis XVI, is particularly well represented by pieces made for members of the French Royal family during the years between 1775 and 1785 when he was enjoying the especial favour of the Crown. These three groups, however, by no means embrace all the French furniture at Waddesdon Manor and outside these specialised fields there is a remarkable assemblage of lacquer furniture, and furniture mounted with Sèvres porcelain, some remarkable Boulle furniture and many important pieces both of the Louis XV and the Louis XVI periods.

NOTES ON THE ILLUSTRATIONS

Fig. I. Roll-top desk (bureau à cylindre) of unusually large size elaborately veneered with pictorial and decorative marquetry in various woods. Traditionally it is said to have been presented by his friends to Beaumarchais, the author of the Marriage of Figaro in acknowledgement of his active part in bringing the French into the War of Independence on the American side. This tradition is in some degree confirmed by the presence of pamphlets relating to these events feigned in the trompe l'oeil marquetry of the writing-slide. It is also said that the piece was rafiled in the streets of Paris in 1831 shortly after the 1830 Revolution. Confirmation of this tradition, too, was recently brought to light by the discovery of one of the rafile tickets together with a line engraving of the desk itself in a concealed drawer within the desk. The accompanying text ascribes the desk to Riesener but it is entirely foreign to his style. The desk-chair somewhat in the style of G. Jacob revolves on ball-bearings placed below the seat and is of a type which came into fashion soon after the middle of the XVIIIth century.

Fig. II. Panel of marquetry, one of three from the top of the roll-top desk illustrated in Figure I. It is taken from an engraving by Tardieu after Panini entitled Les Ruines du Peloponese.



Fig. V. Secrétaire à Cylindre by Riesener.

Fig. VI. Secrétaire à Abattant by Riesener.







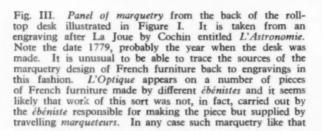




Fig. IX. Detail of Fig. VIII.

of the rest of the desk is entirely foreign to the style of Riesener to whom the piece was formerly attributed and he is unlikely to have employed outside *marqueteurs* in his workshop.

Fig. IV. Small Louis XVI writing-table made by J. H. Riesener for Marie Antoinette's use. It is veneered with kingwood, tulip-wood, etc., in a trellis pattern much favoured by this craftsman and on the top rail with a bouquet of flowers, books, etc., enclosed within an oval. The mounts are of particularly fine quality. It bears Riesener's stamp, the mark of the Queen's garde meuble, together with the mark

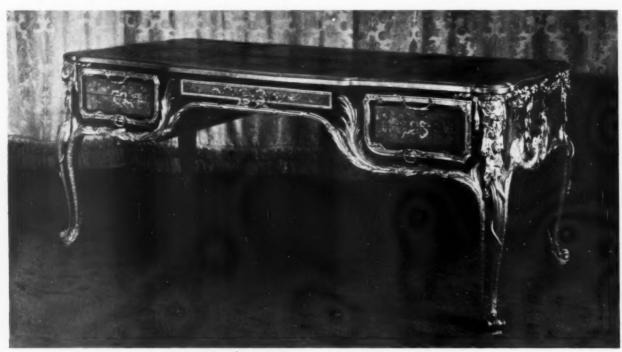


Fig. VIII. Bureau by Beneman, Kemp, Thomire and others.



Fig. X. Commode by Cressent.

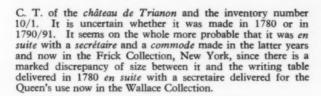


Fig. V. Roll-top desk (secrétaire à cylindre) made by J. H. Riesener, ébéniste du Roi, and delivered on March 28th, 1774, for use in the appartments of the comte de Provence, the future Louis XVIII at Versailles. This piece is entirely in the Louis XVI style in contrast to the roll-top desk made probably in the previous year for Mme. Adelaide (Fig. VII) where the cabriole legs still recall the Louis XV style. The desk contains an interesting fitment (visible here at the back of the right-hand end) enabling the ink and sand wells to be withdrawn and replenished from the side without opening the roll-top, thus precluding the servant engaged in this task from obtaining access to any papers in the desk.

Fig. VI. Drop-front secrétaire (secrétaire à abattant) made by J. H. Riesener for use in Louis XVI's appartments at Trianon. It was delivered on July 17th, 1777 and cost 8,736 livres. Two days later Reisener delivered a small writing table for use in the same room. This piece, which cost 3,840 livres is also at Waddesdon. The figure of Silence on the centre of the drop-front was one of Riesener's favourite motives and appears on a number of his pieces, notably on the monumental Bureau du Roi Stanislas made for Louis XV's father-in-law which is now in the Wallace Collection.

Fig. VII. Roll-top desk (secrétaire à cylindre) made by J. H. Riesener for a daughter of the house of France for the marquetry of the back includes the arms of France within a lozenge. It bears no inventory number but was probably made for Madame Adelaide's appartments at Versailles in 1773. Riesener made a whole series of these roll-top desks for the French royal family starting with the Bureau du Roi



Fig. XI. Commode by Cressent.

Louis XV (Louvre) and the Stanislas Bureau (Wallace Collection) both begun by Oeben and completed by Riesener, after many years work in 1769.

Fig. VIII. Writing-table (bureau) made by Beneman, Kemp, Thomire and others for use in the Cabinet Interieur du Roi at Versailles and delivered about 1779 at a cost of 5,716 livres. It copies exactly the lower part of the Bureau du Roi Louis XV by Oeben and Reisener completed a decade earlier which stood in the same room of the palace. Owing to different fading the marquetry, made by Kemp, no longer matches that of the original which is now at Versailles. Note the royal monogram of the interlaced L's which survives in the marquetry at the ends although it was removed from the Bureau Louis XV by order of the Revolutionary government and replaced by Sèvres plaques in the style of classical cameos.

Fig. IX. Detail of corner mount of the writing-table illustrated in Fig. VIII. This was chased by Bardin and gilded by Galle who each received 1,200 livres for their work. Owing to the different types of chasing used by bronziers in the late Louis XVI period this and other mounts on the table have a quite different and far more neo-classic character than their proto-types of a dozen years before, cast by Hervieux for the Bureau Louis XV.

Fig. X. Chest of drawers (commode) veneered with kingwood and exceptionally richly mounted with gilt-bronze. It was made by Charles Cressent, the greatest ébéniste of the Régence and early Louis XV periods. This fantastic piece can be traced back to Mme. Julliot's sale which took place in Paris in 1771, not long after Cressent's death, in the catalogue of which it is definitely asserted to be his work. Later, in 1882, it was in the Hamilton Palace sale when it was bought for Baron Ferdinand de Rothschild by the dealer, Sampson Wertheimer, for £6,247. 10s. the highest price paid for any piece of furniture in a sale notable for establishing record prices for furniture and objects of art.



Fig. XII. Bas d'Armoire, ascribed to Cressent.

Fig. XI. Chest of drawers (commode) veneered with kingwood and mounted with gilt-bronze. It was made by Charles Cressent who, contrary to guild regulations, generally made both the woodwork and the bronze mounts of his furniture thus giving it an unusual unity of pictorial effect. This commode and its companion (also at Waddesdon) together formed lot 7 in a sale of his own furniture which Cressent held in 1749 on account of his financial embarrassment. Baron Ferdinand de Rothschild acquired them after Mr. Alexander Barker's sale in 1874. The marble statuette is a reduced copy of Pigalle's Mercury once in Frederick the Great's collection and still at Berlin today.

Fig. XII. Low cupboard (bas d'armoire) veneered with geometrical designs in kingwood and richly mounted with warriors' heads, scrolls and with the royal interlaced L's on the doors and at the ends. When De Champeaux saw this piece in Baron Ferdinand's possession in the 1870's he unhesitatingly ascribed it to Cressent who did indeed use warriors' head mounts of this type. They were, however, also used in exactly this form by L. de Laître (maître-ébéniste 1738). Cressent was the favourite ébéniste of the Orléans family and hardly ever worked for the Crown. The royal monogram is unusually ostentatiously displayed on this piece. Having regard to this and to the band of discoloured marquetry passing behind the monograms it seems not impossible that these are a later enrichment of the piece. A companion piece with rather simpler veneers is at Mentmore.

Fig. XIII. Chest of drawers (commode) in Louis XVI style, veneered with ebony and large panels of black and gold oriental lacquer. It bears the stamp of P. C. Montigny (maître 1766). Montigny's known work is almost all in the extremely classical late Louis XVI style. Another commode

of almost exactly similar design and signed I. Dubois (probably for René Dubois, maître 1757) is in the Cleveland Museum. Commodes of very similar character by B. V. R. B. are in the Frick Collection, New York. It does not seem improbable that Montigny stamped this piece merely as a repairer and not as its maker.

Fig. XIV. Bookcase (bibliothèque) in the Louis XV style veneered with tulip-wood and kingwood and mounted with gilt-bronze. The rather unusual form of this bookcase is similar to a group of display cases and bookshelves made by Charles Cressent for Bonnier de la Mosson and illustrated in painting of his cabinet physique by La Joue. The Waddesdon example is apparently en suite with a group of three others formerly in the Alfred de Rothschild collection.

Fig. XV. Demi-lune chest of drawers (commode) in the Louis XVI style lacquered with vernis Martin with seaport scenes in the style of J.-L. Vernet. The frieze, legs, and stiles are of green and gold and the mounts of gilt-bronze. It is stamped J. Dubois for René Dubois (maître 1757) who used the same stamp as his father, Jacques Dubois (maître 1742) but who died in 1763 which is too early for this piece. It also bears a label printed with the name: Au Petit Dunquerque. This was a fashionable Parisian shop from which this piece was undoubtedly sold. Run by the marchandmercier Grancher it was on the Left Bank by the end of the pont Notre Dame. The more unusual types of furniture decoration used in Paris in the Louis XVI period such as Sèvres porcelain, lacquer and vernis Martin were especially favoured by the marchant-merciers who commissioned a great deal of work from Dubois. It is quite unusual to find a piece of furniture lacquered with the fragile vernis Martin preserved in such excellent condition as this.

THE ART COLLECTIONS AT WADDESDON MANOR



Fig. XIII. Commode by Montigny (?).

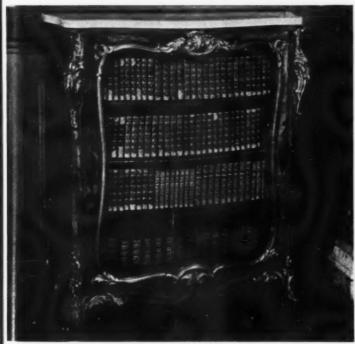


Fig. XIV. Louis XV Bookcase.



Fig. XV. Commode by Dubois



Fig. XVI. Armoire Régulateur by Delorme.



Fig. XVII. Firescreen with a Savonnerie panel.



Fig. XVIII. Louis XV Chair.

Fig. XVI. Cupboard surmounted with a clock (armoire régulateur) in the Louis XV style veneered with rosewood and kingwood with large S-scrolls and sparsely mounted with gilt-bronze scrolls, etc., of rococo form. The movement of the clock is signed Lenoir à Paris. No ébéniste's stamp has so far been found on this piece but what appears to be its companion is in a private collection in Paris. This, which is identical in every respect except that the movement of the clock is by Lapaute and it stands on low feet, is signed beneath the mount under the frieze above the right-hand cupboard door by Adrien Delorme (maître 1742). There can be hardly any doubt that the Waddesdon piece is by the same craftsman.

Fig. XVII. Fire-screen (écran) mounted with a Savonnerie panel woven with animals, flowers and a large rosette possibly after designs by Desportes. The panel was once considerably taller. It was probably originally woven to form one panel of a large screen and has been cut down. The richly carved and gilt frame in the Régence style was probably made in the XIXth century to take the Savonnerie panel.

Fig. XVIII. Chair (chaise) in the Louis XV style, one of a set of six. The richly carved and gilt frame is of exceptionally fine quality, but it is unsigned. It bears, however, deeply struck into the back rail of the seat, a mark consisting of an anchor flanked by the letters C P and surmounted by a closed crown. This is probably the mark of the Château de Penthièvre, seat of the duc de Penthièvre, the hereditary Grand Admiral of France. As son of the comte de Toulouse, the legitimised son of Louis XIV and Mme. de Montespan, he was a Prince of the Blood Royal and therefore entitled to use a closed crown. The upholstery consists of XVIIIth century embroidery en chenille laid down on modern oyster satin.

CURRENT SHOWS AND COMMENTS

policy: Dutch and Flemish and French Old Masters, English paintings, modern flower pieces in the old-master style (not an enthusiasm of mine, I confess) and as we see, such things as Russell Flint. The note is clearly one of the traditional and figurative. One interesting work on show was a Constable Group Portrait. Portraiture as the second string to Constable's bow has never been given its due attention. One knows it is not the fashionable side of his work; but, I imagine, the directors of this new gallery are not so much concerned with the merely fashionable as with the good of that kind which is in demand. Hence the inclusion of the Russell Flint water-colour in that style of the well-worked-upon which he has made his own.

SOME CHRISTMAS EVENTS

"Graveurs en Couleurs" at the Redfern is made especially exciting by the showing among its thousand prints, of Joan Miro's Constellations. A new mannerism, very decorative and delightful, flings brightly coloured forms all over the dark-toned surface. Let me confess that this is the first time I have ever seen anything of Miro's which has charmed me. Incidentally these prints are marvellously framed. Dufy with some gay large lithographs, and Matisse with something called "Papiers-colles Lithographs" have sort of one-man shows with Miro in this tremendous exhibition of prints.

Another Gallery which attracts a wide clientele at this season (though it does at all seasons, for it must have a most faithful following) is The Parker Gallery, foremost for Prints (especially Sporting Prints) and such exciting things as the Ship Models and Arms. XIXth century paintings—again largely Sporting ones—are also a speciality of the House, one of the oldest established among the London Printsellers.

Ackermann's, another famous name in Prints and Sporting Paintings, is having an exhibition of Water-colours and Drawings, chiefly of wild birds, by that artist-naturalist, Dr. E. A. R. Ennion, who works in both fields in the Constable country. Did a water-colourist ever use the tone of his paper to better purpose, or naturalist more ably put down the form of birds?

Another Gallery which is having a mixed exhibition with an especial eye upon Christmas shoppers is the John Whibley Gallery in George Street. They are rapidly building up there a group of their own artists, and the work of some of these, being not violently expensive, is included.

One of them, Francis Kelly, has been having a one-man show there. He is a very versatile artist. Still-lives, portraits, landscapes, seascapes, etchings: the world is his oyster. But his oeuvre is not only diversified in subject matter; it is also painted in many different styles. His portraits are painstakingly executed, his landscapes and seascapes are free and boldly painted. The one unifying factor in his work seems to be his pre-occupation with the play of light and shade. Unfortunately, such versatility is not accompanied by an equal degree of proficiency.

A "Christmas Choice" at the Zwemmer Gallery is much more modernist, includes many of the big names, and accordingly has a wide range of prices. Much of the work shown, however, is in the currently favoured form of lithographs so that we need not be deterred by signatures such as Picasso and Braque. There are paintings, gouaches drawings and even sculpture in the exhibition, and everything, as we expect at this fastidious gallery, is of a fine standard.

Sabin Galleries in Cork Street have a showing of "Early English Drawings as Christmas Presents". This period is their specialist field and although we usually look to them for Picasso and Braque. There are paintings, gouaches, drawwhich belong to such can rightly take their place at this season. Not least among them is Romney. Many of us who hesitate just a little before the great portraits by this master (good though they are) have learned to love the freedom and romantic impulse in the drawings.

Outside what we now think of as the Pink Zone, and away to the South-West at Knightsbridge and Kensington there are a host of delightful small, or not so small, galleries, most of which are having exhibitions with Christmas in mind. The Wilton with "101 Old and Modern Paintings and Drawings"; Grabowski near South Kensington Station which can always provide exciting prints and lithographs as well as their showing of Polish and other artists; Pulitzer Gallery in Kensington High Street where there are always small works over important signatures at a reasonable price; the Krane-Kalman Gallery in Brompton Road. It is worth making a comprehensive excursion to cover several of these.

SALVATOR ROSA AT NORTHAMPTON ART GALLERY

It is an excellent idea of the enterprising Northampton Museum and Art Gallery occasionally to put on exhibition works loaned for a short period from London dealers, a scheme which enables the local students and art lovers to become acquainted with pictures by masters and of a quality they might not otherwise see, and reciprocally enables those who loan them to exhibit to a provincial public. At the moment there is on exhibit there two works loaned by the Norbert Fischman Gallery. The subjects are typical of Salvator Rosa: The Angel appearing to Hagar and The Flight into Egypt. They form a pair; the sizes (23 by approx. 35 in.) being alike, and the balance of the trees, rocks, and skies in the landscapes, as well as the presence of those winged angels which Salvator so often introduced, uniting the two works. There is a certain psychological interest in the way this kind of theme of the exile and the outcast appealed to him; for he was himself so much the Ishmael and the fugitive. It gave him, too, the opportunity he craved to depict nature in the wild; not quite so savage, maybe, as those with bandetti in the Abruzzi, reminiscent of the days of his youth when he wandered about with such bands, but full nevertheless of the crags and rocks and broken trees which he had learned to draw then. The period of our own Romantic Exhibition precluded Salvator Rosa (save for one example as precursor) but it was in landscapes of this type that he so deeply influenced the romantic movement. The works are on loan for about a month, and after that will be back at Norbert Fischman Gallery.

PELLEGRINI AT KIMBOLTON: a Postscript

A word might justly be added to Mr. Croft-Murray's detailed study in November Apollo of the Pellegrini frescoes and pictures at Kimbolton Castle and their acquisition by the School when the premises were bought by the managers ten years ago. Actually this was the outcome of a suggestion made by Oscar Johnson of Leggatt Brothers to Major Rubem, the Chairman of the School Governors, who persuaded his colleagues to buy the fine family portraits and other works at Kimbolton accordingly. Mr. Johnson also, in the interests of the School, negotiated the re-sale of the Pellegrini Hector and Andromache to Temple Newsam at Leeds. One further detail should be added: the pictures other than the Pellegrini works on the walls were cleaned and brought to their present fine state by Mr. G. Pryse Hughes. Kimbolton School has been fortunate in its advisers and friends.



Fig. I. BERTHE MORISOT. Jeune Femme Assise, 1882. 80 x 100 cms. Durand-Ruel.

BERTHE MORISOT

THE Berthe Morisot show at the Toulouse-Lautrec Museum in Albi in 1958 proved that an artist may be hurt by reticence. Although a member of the original Impressionist group and a participant in almost all of their joint exhibitions, this excellent woman never attempted to thrust herself into the foremost rank and effaced herself so effectively that even today she sometimes seems part of an aggregate rather than a personality possessing her own unique attributes. She never sought publicity, she ventured but two individual shows, and, although an inveterate entertainer, never thought of inveigling such friends as Mallarmé into writing about her. (Mallarmé did, however, write the foreword to her memorial exhibition at Durand-Ruel in 1896). In any case, relatively little was written about her during her lifetime and we do not yet possess a catalogue raisonné of her work. Only eight years ago, in fact, did M. Denis Rouart gather together such a substantial body of her correspondence that this could at last stand as some essential source on the artist.* As for shows, the last big retrospective (bearing a catalogue-foreword by Paul Valéry) was naturally somewhat

By JEROME MELLQUIST

overlooked when it occurred at the Orangerie in 1941, and nobody attempted anything similar until the exhibition at Albi. What resulted was not merely a very respectable composite of her work (103 oils, pastels, watercolours and drawings), but the unexpected thought that she may have been neglected. She had, in a sense, almost been erased from the picture!

A contributing cause to this curious situation, perhaps, may be found in her background. Born at Bourges in 1841, she belonged to a solid and indeed rather thoughtful middle-class family, which, if it had produced its architects, nevertheless hardly looked forward to an artistic career for its two older girls, both of whom were talented. As a matter of fact, one of her first teachers, Guichard, once wrote of Berthe—and this when she was only 15—that "dans le milieu de grande bourgeoisie qui est le votre, ce sera une revolution, je dirai presque une catastrophe" if she became an artist. This did not halt the determined girl, who soon would train herself further by copying in the Louvre. One day, amidst the easels there, she met Manet, and this proved decisive.

BERTHE MORISOT



BERTHE MORISOT. Woman with a Teacup. $25\frac{1}{6} \times 31$ ins. Private Collection.



Fig. II. Berthe Morisot. Jeune Fille Cueillant des Oranges, 1889.

Durand-Ruel.

Nonetheless, the display of pictures at Albi indicated that the initial influence had been Corot. The slightly crepuscular envelope upon the trees in a "Chaumière en Normandie" might have been borrowed from one of his canvases, except that the touch was somewhat more discernable than the general effect. A river-scene from the following year suggested Daubigny by the dark impingement of a boat against its quay, though here again the scudding movement of the brush through the sky, as well as certain light-accents, implied a more individual departure. Later, while attacking the figure and depleting the pigment, she verges towards that 'peinture claire" which made Manet such an abomination to the academicians. Her beaches, her animated outdoor spectacles, had at last become sufficiently "hers" by 1874 so that she could earn inclusion in the first Impressionist groupshow. Yet still, whether from her origins or from the fact that she remained one among many participants, she retained a somewhat dependent status. In fact, her mother continually urged her to marry, while she herself did not object.

She admired Edouard Manet and she showed her pique when he preferred Eva Gonzales as a model. There remained still a touch of the old attachment, one supposes, until, in 1874, she married his brother Eugène. Even so, the painting did not stop, though the birth of her first and only child, in 1878, precluded her from collaborating with the Impressionist show of that year. Despite household cares and many responsibilities, she took up the brush again. For the rest, one must turn to the canvases for the evidence.

Certainly "La Question au Miroir"—a woman in peignoir adjusting locks under her breakfast-cap—reflects an acquain-

tance with Manet. Yet the very way Morisot fastens up the dress, the coquettish slant of the slippers, the quick stab of the brush-strokes-almost as if she were stitching-differentiates her from the master. Besides, she diffuses the light more softly, where he imposed it in raw patches. The very pose of sitting figures often did, it is true, recall Manet elsewhere, though even here the scattered lights and a delicious swim to the atmosphere were hers. She developed some further intensity in her "Au Bord du Lac" (1883) and "Sur le Lac" (1884). The brush had become hers altogether, so to speak. Later, to be sure, Renoir sometimes intruded, and towards the end (by 1895) she tired. She knew, of course, that she had her own channel, even if a somewhat narrow one, and that she must continually muster herself up to steer in it. Possibly this accounts for her streak of self-depreciation, notable even in the statement that, as among her colleagues, "Il me semble que je suit à peu près la seule n'ayant pas de petitesse de caractère, ce qui est une compensation pour mon inferiorité comme peintre".

All this admitted, she remains more than a thread through the fabric of the rest of the Impressionists. Likewise, though she embodied a woman as a painter—note, for example, that every canvas, by contradistinction to the other Impressionists, is populated—she never lost her own inimitable compulsion. It relates her to French figure-painters of the XVIIIth century, but it does so through her particular command of the light. Still again does it do so through the veritable needle-thrusts of her draughtsmanship. These are the essential conditions to her contribution, and they prove, not merely that she erred in underestimating herself, but that she walked high in that great company effecting a transformation in the way men behold the world.

* "Correspondence de Berthe Morisot", edited by Denis Rouart, Quatre Chemins-Arts, Paris.



Fig. III. Berthe Morisot. Study for 'La Mandoliniste', 1889. 56 x 46 cms.

Photo Vizzavona.

THE STEEPLE-CUP-I

By N. M. PENZER

IT is generally agreed that the beaker-shaped standing-cup at King's Lynn, dating from about the middle of the 14th century, is one of the most lovely existing examples of the art of the goldsmith and enameller. In the 15th and 16th centuries many other types of standing-cup appeared, usually bowl-shaped, some being distinguished by the material, other than gold and silver, of which they were largely made—such as ivory, agate, jasper, coconut, ostrichegg, etc., while others, usually of silver-gilt, were described by their shape—such as "Columbine", "Font", "Globe", "Gourd", etc. The great inventory of Elizabeth I will show how varied and how elaborate the different types of standing-cup were in Tudor days.

There is one type, however, which is unique for several reasons. I refer to the so-called steeple-cup. It appears to be an entirely English creation, and never seems to have been copied on the Continent. It lasted for only about forty years, yet in that short period it displayed a wide range of design with all the processes of engraving, chasing and repoussé being employed. Although it was definitely intended as a secular cup for use either on the lord's table or as part of the display of plate on the side-board, it was, by its imposing form and dignity, equally suitable for ecclesiastical use, and today some fifty examples are to be found in English churches—although in some cases the cover has been lost or discarded and the cup used as a chalice.

The most interesting point about these cups, however, is the symbolism of the steeple, and it will be necessary to consider this at some length before treating of the cups themselves. The steeple, pyramid or obelisk, pointing as it does through infinite space towards heaven, has always been a symbol of greatness, power, achievement and perpetuity. This symbolism has been appreciated and observed ever since the Egyptians placed obelisks outside their temples and recorded the greatness of their pharaohs by the raising of mighty pyramids over their tombs. The same idea lies behind our church steeples and the finials or pinnacles found on screens and buttresses, such as the twenty-two crocketed ones on King's College Chapel, Cambridge (1513-15) and the four corner towers. Equally familiar are the obelisks erected on 16th century monumental tombs1. Readers will remember the first few lines of Milton's epitaph on Shakespeare: -

What needs my Shakespeare for his honour'd bones, The labour of an age in piled stones? Or that his hallow'd reliques should be hid

Under a star-ypointing pyramid?

In domestic architecture the age and greatness of many a noble family is suggested by obelisks or steeples introduced into the fabric. Examples of this occur in such Tudor houses as Speke Hall (1530-98), Montacute (1588-1601), Burghley (1553-64), Wallaton Hall (1580-8) and the Stuart Knole (1605)—to recall a few at random. So, too, we find the obelisk appearing on the Hall screens of colleges in both universities (e.g. Trinity and St. John's at Cambridge and Exeter, Magdalen and Wadham at Oxford). When at Cambridge Dr. Caius (1510-73) planned an allegorical 'progress' for the undergraduates of his college he made them enter through the Gate of Humility, a humble structure, proceed



Fig. I. The Porta Honoris, or Gate of Honour at Caius College, Cambridge, now (Sept. 1959) restored to its original form.
Courtesy of Edward Leigh, Cambridge.

through the much more elaborate Gate of Virtue, and finally make their triumphant exodus to the Schools through the magnificent Gate of Honour (1574) on which stood four steeples flanking the domed-hexagon. It is highly gratifying to report that these steeples, absent for over 300 years, have now been restored to their original state (Fig. I). Similar steeples surmount the monuments in the college chapel of Dr. Thomas Legge, Dr. Caius' successor, and Dr. Stephen Perse, an eminent Fellow2. It was not only in stone that the steeple or obelisk was wrought. With the revival in Tudor times of topiary work, an art introduced by the Romans, box and yew were clipped into all kinds of designs both animal and architectural. But it was not until the end of the 17th century that, under Dutch influence, it became a recognised feature of the larger English garden. At Hampton Court William III was largely responsible for the avenues of "piramids", the "verdant sculpture" of Horace Walpole, which are so much in evidence in the engravings of Anthony Highmore (Fig. II). They were probably the work of George London, appointed Royal Gardener in succession to John Rose, of whom he was a pupil, in 1688.

These steeple gardens were even represented in tapestry, the best example of which is probably that worked at Stoke Edith by all the five wives of Thomas Foley (1736-50). It is of large proportions covering one wall of the Green Velvet bedroom, but has now been loaned to Montacute³.

In 1586 Geffrey Whitney published at Leyden his A Choice of Emblemes, and Other Devises, in which he selected as his first emblem "A Mightie Spyre, whose toppe ² J. Venn, Biographical History of Gonville and Cains College, Vol.

¹ For examples see K. A. Esdaile, English Church Monuments 1510 to 1840, 1946 Pls. 2, 14, 55, 62, 64 and Westminster Abbey, Roy. Comm. Hist. Mon. 1924 Pls. 63(2), 69, 84 and 115, the Mary Queen of Scots monument erected in 1612.

III, Pls. facing p. 169.

See Country Life, Sept. 25th, 1909, p. 427 and June 6th, 1903, p. 746.

Italian arch.

dothe pierce the skie" with the motto "Te stante, virebo" ("While Thou standith, I shall flourish" (Fig. III). By the importance of the position given to it, Whitney obviously intended it to serve as a kind of Dedication to Elizabeth. Neither device nor motto were original. The former had been taken from Hadrian Junius, Emblemata No. XIV, Antwerp, 1565, whose object was to illustrate the saying "the wealth of princes is the stay of the people", while the latter was copied from Claude Paradin's Devises Heroiques, Antwerp, 15624. The work was widely acclaimed for it gave to Englishmen, including Shakespeare, their first knowledge of the great foreign emblematists of the 16th century. It served also as a pattern book for many branches of the Arts, including that of the goldsmith, as can be seen in the charming painted glass panels of the Vyvyan Salt (1592-3) in the Victoria and Albert Museum.

After the defeat of the Spanish Armada in 1588 the engraver William Rogers produced in the following year a portrait of Elizabeth to celebrate the victory. He called it "Eliza Triumphans" and placed the queen in a standing position between two obelisks on which are seated figures of Peace holding a laurel crown (left) inscribed Corono, and Plenty (right), inscribed Exhilero⁵. It also became a not infrequent practice for authors to introduce obelisks on their title-pages each side of the royal arms or portrait of the sovereign. On the title-page of the collected works of James I (1616) there is a steeple with four crowns on it diminishing in size, and a small fanciful one each side. In biographical works they were used as an expression of the high appreciation or veneration felt for the subject of their monograph⁶.

On March 15th, 1603/4 James I made his "Progress" through the city, and several elaborate triumphal arches were erected in his honour. In nearly every case the steeple was most prominent in the design. They are fully described in a rare work by Stephen Harrison: The Archs of Triumph Erected in honor of the High and mighty James the First of that name, . . . 1604. They were engraved by William

4 See Henry Green's reprint of Whitney, 1866, pp. 319, 320 and

See the Frontispiece to A. M. Hind, Engravings in England in the Sixteenth & Seventeenth Centuries, Vol. I, 1952, and pp. 258, 263.
 Hind, op. cit. Vol. I, Pls. 131a and 152b, Vol. II, 1955, Pls. 24b,

ism of the steeple. In 1608 he had made a grant of the Temple to the Inner and Middle Temple Societies who decided to show their appreciation by jointly presenting the King with the most suitable piece of plate which the occasion suggested. It took the form of a steeple-cup in solid gold and cost £666 13s. 4d., an enormous sum for those days, born equally by both Inns. From the description in the Petyt MS. we learn that, "Upon the one side whereof is curiously engraven the proporcon of a Church or Temple beautified with Turretts and Pinnackles and on the other side is figured an altar . . . The cover of this rich cup of gold is in the upper part thereof adorned with a Fabric fashioned like a Pyramide whereon standeth the statue of a military person leaninge with the left hand upon a Roman

Kip, who worked from about 1598 to 16107. We reproduce the "Device" or "Pegme" (i.e. framework) called Nova

Foelix Arabia, (Fig. IV). For a full account of the Progress

see John Nichols, The Progresses . . . of King James the

First, Vol. 1, 1828, pp. 337-399 with a frontispiece of the

As a firm believer in the Divine Right of Kings, we can

well understand James I looking favourably on the symbol-

fashioned shield or target . . ." This unique cup had a most unfortunate history, for it was pawned in Holland by Charles I at the beginning of his reign and never redeemed. Since then it has not been traced. Mention might be made in passing of the Temple church monument of Edmund Plowden (d. 1584), treasurer and builder of the Hall. It is an altar tomb with two pyramids on the cornice symbolizing

7 Hind, op. cit. Vol. II, pp. 17-34 with Pls. 3a and b.



Pls. 7, 26 and 26b.

Fig. II. Part of the garden of Hampton Court showing the topiary work cut into steeples. One of a series by Anthony Highmore, engraved by J. Tinney.

Courtesy of the British Museum.



Fig. III. "A Mightie Spyre" from the A Choice of Emblemes, and Other Devises of Geffrey Whitney, 1586. From a copy in the library of Cambridge University.

eternity°. The only other gold steeple-cup recorded was one presented to Elizabeth by Sir Nicholas Bacon, the Lord Keeper, in 1572 or 1573. We see, then, that the steeple-cup was of Tudor origin, although it is usually regarded as the typical standing-cup of the reign of James I.

It is impossible to say exactly when the first steeple-cup was made, but it is interesting to note that in Elizabeth's inventory of 157410 the steeple appears not only on cups, called "bolles" (to be described later) but also on two "pottes (i.e. flagons) guilt with oone pane chased and another plaine with a Triangle in the toppe . . ." (Inv. No. 564), a "Saulte of Agath garnisshid with golde steple fation . . ." (Inv. No. 1435), and a "Clocke of golde made Steplewise Curiously wrought . . ." (Inv. No. 8). As to dates, the flagons also appear in the 1559 inventory and are probably identical with two very similar ones in the 1550 inventory. The agate salt can be dated to 1575 as it figures in the New Year's Gift Roll of presentations made at Hampton Court Palace in 1576. It was the gift of John Harington, formerly Treasurer of Camps and Buildings to Henry VIII (see D.N.B. under his son's name: Sir John Harington). The clock, which was heavily bejewelled, appears both in the 1559 and 1597 inventories and was sold as unserviceable in 1620. The only other steeple clock of which I know is a German one of the 16th or 17th century illustrated in A. Chapuis and E. Droz, Automata, 1958, p. 85, fig. 83.

Turning now to the steeple-cups or "Bolles" themselves, the inventory lists six under four entries. The items are well worth quoting as information about the chasing, etc., is sometimes given. In all cases the word "pinacle" is used, rather than "steple" or "triangle" which we have already noted above:—

No. 483. Item oone bolle with a Couer guilt and chasid with sixe Dolphenes in the toppe of the Couer like a pinacle.

Does this mean that the tails of the dolphins formed the pinacle? The cup is also mentioned in the 1559 inventory but as the words "like a pinacle" were omitted and the recorded weight was slightly less it looks as if it had been broken, to be mended before the 1574 inventory was taken.

No. 518. Item thre bolles with a Couer parcell guilt having a Pinacle vpon the Couer ther feete graven and guilt.

This set was in the 1559 inventory, but before the 1597 inventory was taken the covers were lost. As we shall see later, large numbers of steeple-cups lost their covers, and what is described simply as a cup or chalice may on inspection prove to be a steeple-cup.

No. 1395. Item oone Venitian Cup of golde with a Couer pounced with long bullions (i.e. bosses or knops) of golde a pinacle in the toppe of the Couer Gevon by the Lorde Keeper in progrese tyme Anno predicto.

Elizabeth visited Sir Nicholas Bacon, the Lord Keeper, at Gorhambury, Herts., both in 1572 and 1573. It is not certain on which of the visits the cup was presented. (See Collins' notes to Nos. 1395 and 1396.)

No. 1552. One Bolle with A Couer of Sylver guilt—smale chased with fisshes the couer with a pinacle in the top.

This was a gift from Lord Burghley in 1584/5. (See Collins' interesting note to this item.)

From the above extracts it seems clear that those cups

J. Bruce Williamson, History of the Temple, London, 1924, p. 269.
 Mrs. Arundell Esdaile, Temple Church Monuments, 1933, pp. 81,
 with Pl. viii

¹⁰ A. Jefferies Collins, Jewels and Plate of Queen Elizabeth I. The Inventory of 1574. British Museum, 1955.

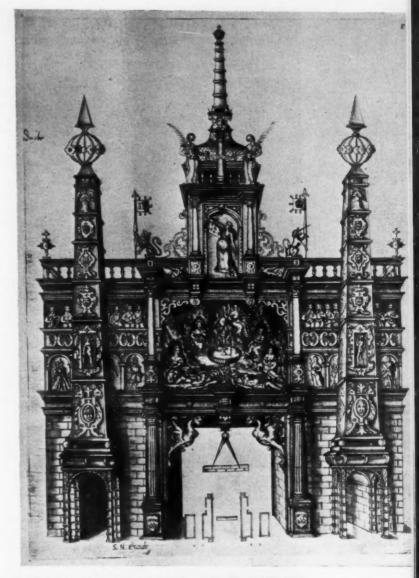


Fig. IV. One of the triumphal arches erected for the Progress of James I through the City in 1603/4. In Stephen Harrison's Archs of Triumph it is described as "The Device called Nova foelix Arabia, the New Arabia foelix. This Pegme (frame-work) presented it self above the great Conduit in Cheape: and carried the name of the New Arabia, under which title the whole Island of Britannia was figured".

From a copy at the Society of Antiquaries.

listed in the 1559 inventory (see Collins, p. 241) prove conclusively that they were made in the reign of Mary, if not earlier. It is not easy to distinguish between a cup and a bowl and the inventory-makers themselves were often undecided under which heading an object should be put. As a general rule, however, a cup was used as a loving cup, shared by the whole company. Consequently, you never find a set of such cups. Bowls, on the other hand, are often listed in sets and were doubtless placed beside each guest for his personal use. For the arguments which led Collins to this conclusion see pp. 27-31 of his Jewels and Plate.

Towards the end of Elizabeth's reign the characteristic features of the steeple-cup had become more or less standardized although the designs varied considerably. But prior to this we find certain cups which, while not having a steeple, display features that were soon to appear on steeple-



Fig. V. Silver-gilt Elizabeth cup and cover of coconut form dated 1580-1. It shows certain characteristics which were soon to appear on steeple-cups. By HC, with a hand clasping a hammer.

From the collection of the Marquess of Bute.

cups in a modified form. A good example of this is the silver-gilt cup and cover of 1580 in the collection of the Marquess of Bute (Fig. V). The body is of coconut shape with a rinceau band between plain strap-work running round the upper part, while on the central portion are alternate large and small conventional scallop shells counterchanged on a plain ground. The calyx is formed of hollow tapering strap-work panels. The high domed cover with its protruding edge is decorated with strap-work enclosing oval bosses with clusters of fruit on a matted ground. Above is a round platform surmounted by an indented or rayed disk which is repeated three times on the stem. The finial is of plain baluster shape. The baluster stem, separated from the bowl by a collar similar to that forming the platform on the cover, includes a large gadrooned knop which appears on steeple-cups only in a modified form. An ovolo-decorated collar separates the stem from the domed base which has decoration matching that on the cover. The sub-base has the usual egg-andtongue ornamentation. The maker's mark is H.C. with a hand clasping a hammer as on a tazza of 1579 quoted by Jackson (p. 104).

Similar domed bases, usually embossed with fruit or cherubs' heads, occur on steeple-cups of the gourd and treetrunk type. These are very rare but we can quote one of 1602 at Berden, Essex (Fig. VI), a very fine one of 1608 at the Armourers and Brasiers Company, and another at Hutton Buscel, Yorks of 1611. There is a gourd cup of 1595 with a Roman warrior finial at S. Michael, Hinton, Hants, with scallops very similar to those on the Bute cup. On the great majority of steeple-cups the domed base gives place to a high one of trumpet shape, as we shall see later. One of the chief

features of all steeple-cups is the scrolled term or zoomorphic bracket, but this does not appear on the Bute cup, although it is found on many types of Elizabethan standing cups.

Of particular interest is the crystal cup at St. Peter, Yateley, near Camberley (Fig. VII). It is quite unique although the original form of its steeple remains unknown, in spite of the recent attempt at restoration. It needs no detailed account here as it has often been described¹¹ with illustrations showing all parts of the cup together with the broken pieces which still remain. As can be seen from our illustration, the bowl of the cup is of rock crystal, with a crystal knop between two groups of brackets, and a conical crystal set in the domical cover, like that in the famous 16th century "poison" tankard at Clare College, Cambridge. Round this crystal are seven square holes through which were once screwed diminutive figures of warriors and athletes (?). Two of these still remain, together with three odd pieces of a crocketed crystal steeple, one of which is set in a pierced

¹¹ C. D. Stooks, History of Crondall and Yateley, Winchester 1905, pp. 42, 66-68; P. R. P. Braithwaite, Church Plate of Hampshire, 1909, pp. 19-20; C. J. Jackson, History of English Plate, 1911, pp. 202, 3; and W. W. Watts, Connoisseur, Sept. 1927, pp. 30-35.



Fig. VI. Silver-gilt cup and cover of gourd shape with a tree-trunk stem. By IE above three pellcis, 1602. From S. Nicholas, Berden, Essex.

Courtesy of the Historic Churches Preservation Trust.



Fig. VII. The crystal cup at S. Peter, Yateley, as recently reconstructed. Possibly made by Richard White of Pirbright, 1575-80.

Courtesy of the Historic Churches Preservation Trust.

triangular disk and collet. The problem is to determine the original form of the steeple. That shown in our illustration is unsatisfactory for several reasons. In the first place the steeple is too high and out of proportion to the rest of the cup. Incidentally, this is proved by the fact that when the cup was being sent to Christie's for the exhibition of church plate in 1955, it was discovered that it would no longer fit into its original leather case. The original height was probably 16 or $16\frac{1}{2}$ inches, while the reconstruction is $17\frac{1}{2}$ inches. Secondly, there is no sign of wear in the pierced holes of the disk to suggest that rods once passed through them, while the introduction of winged term brackets on which the rods are made to rest shows little affinity with those on the stem. Lastly, the wire steeple frame-work in no way suggests the work of a 16th century goldsmith, and it fails utterly from an aesthetic standpoint.

The cup is not marked, but judging by the domed base type of bracket, the hinged straps over the crystal bowl, and the double concave lip-band I should date it at c. 1575-80.

As a result of research work of Henry Curtis¹², it looks as if the maker was a local man—one Richard White of Pirbright, the cup-maker of Queen Elizabeth. He had long

been connected with Yateley and in 1568 possessed a messuage and lands there. He died in 1581.

Another "curiosity" which hardly ranks as a steeple-cup proper is a coconut mounted in silver with a miniature steeple on the top (Fig. VIII). It has a broad neck-band of guilloche design and term straps and scrolled bracket supports resting on a straight baluster stem. The domical base is embossed with fruit. It is in the Victoria and Albert Museum, and dated as c. 1610. If this is correct it is a late example of such a cup, so popular in the 15th and 16th centuries.

Having discussed the symbolism of the steeple, its occurrence on cups or bowls and other objects in Elizabethan inventories, and some of the existing unorthodox types, we can now turn to the steeple-cup proper as known to us by examples in museums, colleges, corporations and churches, as well as those in private ownership. For several reasons it is quite impossible to say how many of these cups are at present in existence. In the first place we have to realize

12 Pedigrees of Whyte or White of Farnham Co. Surrey; . . . and a note on the Yateley Cup, 1936. See also Curtis' letter in Notes and Queries, Vol. CLI, Sept. 18th, 1926, p. 209.



Fig. VIII. Coconut cup mounted in silver with a guilloche neck-band surmounted by a miniature steeple. Dated by the V. & A. Museum as c. 1610.

that there are probably more steeple-cups without covers than with them. For instance, the greatest collection is in the Moscow Kremlin, and of their sixteen steeple-cups only four are complete with both cover and steeple, three have a cover and no steeple and the remaining nine no cover. In England church inventories often describe them merely as standing-cups or chalices, so that unless they are personally inspected their real identity remains unknown. Furthermore, some counties, such as Bedfordshire, Derbyshire and Huntingdonshire, have no published inventories at all, while those of a dozen others are either very incomplete, limited to a single diocese, or even to a few MS, notes. This being the case, it will be realised how incomplete is our knowledge of steeple-cups in English churches. Even so we are able to list nearly fifty, but there may well be twice that number. We may wonder how it happened that a purely secular drinking vessel found its way in comparatively large numbers into English churches. The explanation may perhaps be found in the change in several habits which came in with the Stuarts. With the spread of domestic architecture, the functions of the rooms changed, and with them the plate. The great raftered banqueting hall became a reception hall, and the parlours became diningrooms and withdrawing-rooms of only one story in height. The Great Salt, the cups of assay and the large standingcups became decorative pieces displayed only on special occasions, and even the Jacobean steeple-cup was soon to go out of fashion. The smaller rooms called for more personal plate, such as the beautiful wine cup and the tankard. It was the shape and dignity of the steeple-cup that saved it from the melting-pot, that voracious dragon into whose insatiable maw so much plate has been thrown. As a chalice the steeple-cup was suitable both in shape and size, while when not in use the added steeple-cover made an attractive altar ornament with a sufficiently ecclesiastical symbolism. These facts surely account for the large number given or bequeathed to local churches. In some cases the steeple was purposely cut off, leaving the stumps of the brackets so that the cover could be used upside-down as a paten.

Quite apart from the steeple-cup, it was as interesting as it was surprising to see how many and varied were the examples of secular plate found in English churches loaned for the Christie's 1955 exhibition "Silver Treasures from English Churches".

With but few exceptions the steeple-cup conforms to a general pattern which enables the type to be recognised even when the cover is missing. The four characteristic features are as follows:—

- A conical or bell-shaped bowl, which, with the addition of the cover becomes a perfect ovoid.
- 2. The cover, of low domical shape, surmounted by a low round platform, usually with ovolo-decorated sides and a chevron pattern on the top. On the edge of the platform stand three, or more rarely four, scrolled and cusped brackets mostly with griffin heads. They support a three- or four-sided pierced or solid steeple which often has another, and smaller, set of brackets immediately below the finial. The finial may be anything from a plain ball or spike to a Roman soldier with shield and spear (a great favourite) or a representation of St. George and the dragon.
- 3. A short baluster stem with a large central knop from which three or four brackets, not necessarily zoomorphic, connect above with an indented, rayed or scallopedged disk. Above this disk is an ovolo-sided collar, while below the central knop the disk and collar are repeated in inverse order.



Fig. IX. The Smelt cup with plain baluster stem. Height: 143 in. It has the date-mark for 1599-1600, with a cover of slightly later date.

Victoria and Albert Museum.

4. A high trumpet-shaped foot usually decorated with the same design as the calyx, or lower part, of the bowl, but in inverse order. Both base and sub-base carry an ovolo ornamentation.

There are two types of steeple-cup which do not conform to the above. The first of these has a plain slender baluster stem with no brackets and a spreading foot. A good example, of the early date of 1599, is the Smelt cup at the Victoria and Albert Museum (Fig. IX). Others will be found at Barford St. Martin, Wilts (1611), Lewes, Sussex (1611), Creeting St. Mary, Suffolk (1613 and 1616), and Chignal Smealy, Essex (1617). The baluster stem seems too slight for a steeple-cup and is to be seen to much greater advantage on the graceful Jacobean wine-cup, the finest collection of which belongs to the Armourers and Braziers Company.

The second type is the rare globe-shaped cup, only eight examples of which appear to be known. They all have the trumpet-shaped foot, with the exception of the two at Guisborough, Yorks, which have slender baluster stems without brackets. We shall return to these two types later.

The highly important question of design will be fully dealt with in subsequent articles.

ENGLISH FURNITURE DESIGNS OF THE XVIIIth CENTURY

By RALPH FASTNEDGE

English Furniture Designs of the XVIIIth Century. By Peter Ward-Jackson, Stationery Office, 63s.

Pinto two main groups: the engraved plates which are to be found in the many books of design, published in increasing numbers after about 1740, and original drawings. The latter, whether rough sketches made to clarify an idea in the author's mind, or detailed, measured drawings, intended sometimes for engraving and publication, are now scarce; a very small proportion only of those once existing can have survived, and then usually by fortunate chance. They were not thought formerly to be of value or interest and, having served their immediate purpose were destroyed. This has not been the case with the engraved designs preserved in book form. The better known of the pattern books have been

a subject for study for many years past.

Indeed, English furniture styles of the second half of the XVIIIth century are named after individual designers—the elder Thomas Chippendale (1718-79), Robert Adam (1728-92), George Hepplewhite (d. 1786) and Thomas Sheraton (1751-1806). The terms 'Chippendale', 'Adam', 'Hepplewhite' and 'Sheraton' are used now, by common consent, to distinguish between or to classify the furniture of this period. They are terms that would have had little meaning in the XVIIIth century, since, apart from Adam, the singular reputation of these men is posthumous. Chippendale and Hepplewhite were cabinet makers, actively engaged in following their trade, and their respective publications, The Gentleman and Cabinet-Maker's Director (the Director), 1754, and The Cabinet-Maker and Upholsterer's Guide (the Guide), 1788, were in the nature of trade catalogues, purposed largely to advertise their author's businesses; Sheraton, however, although he had worked for many years in the provinces as a journeyman cabinet maker, lived, from the early 1790's, 'by his exertions as an author'. His most important work is The Cabinet-Maker and Upholsterer's Drawing-Book (the Drawing Book), 1791-4. They were not responsible for the inauguration of the several styles that bear their names and, with the possible exception of Chippendale, they cannot be regarded as having been the leading exponents of those styles. They each in turn expressed the taste of their times.

There is reason for the distinction enjoyed by the Director, Guide and Drawing Book. The earlier pattern books, often the works of architects, were not of a comprehensive nature and, being issued for the use of master builders and carpenters, included a limited number only of designs for furnitureusually for side tables and mirror frames, that is, for wall pieces of architectural character. The Gentlemens or Builders Companion, for example, published by William Jones in 1739, contains 'a variety of useful designs for doors, gateways, peers, pavilions, temples, chimney-pieces, slab tables, pier glasses, or tabernacle frames, ceiling pieces, etc.' (Fig. I). And The City and Country Builder's and Workman's Treasury of Designs of 1740, by Batty and Thomas Langley, although of wider scope, has much the same character. The majority of the plates are in the accepted Palladian style, and are unlikely to have been of general interest, or are plagiarisms, taken from continental sources (Fig. II). Chippendale's achievement lies in his having pro-

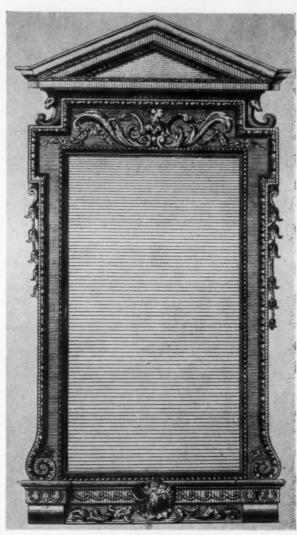


Fig. I. William Jones, d. 1757.

Etching (from *The Gentlemens or Builders Companion*), dated 1739. This design for a mirror frame, of architectural character, is derived from the chimney pieces of Inigo Jones.

duced in the *Director* the first large and complete 'collection of the most elegant and useful designs of household furniture in the Gothic, Chinese and modern taste: including a great variety of bookcases for libraries or private rooms, commodes, library and writing-tables, boroes, breakfast-tables, dressing and china-tables, china-cases, hanging-shelves, tea-chests, trays, fire-screens, chairs, settees, sophas, beds, presses and cloaths-chests, pier-glass sconces, slab frames, brackets, candle-stands, clock-cases frets, and other ornaments . . . with proper directions for executing the most difficult pieces, the mouldings being exhibited at large, and the dimensions of each design specified . . . '. The *Director* was, in the two senses, a great book of designs and Chippendale's expressed hope that 'the novelty, as well as the usefulness of the per-



Fig. II. Thomas Langley, b. 1702.

Engraving (from The City and Country Builder's and Workman's Treasury of Designs, by Batty and Thomas Langley), dated 1739. The design is a copy of one by Nicolas Pineau and figures in his Nouveaux Desseins de Pieds de Tables . . . , c. 1730.

formance' would 'make some atonement for its faults and imperfections' was fully justified. It enjoyed immediate success, and a second edition appeared in 1755, the following year. The designs were found by cabinet makers, both in London and the provinces, to be of practical value. To Chippendale's 'folio work on household-furniture', wrote

J. T. Smith, in *Nollekens and His Times*, in the early XIXth century, 'the trade formerly made constant reference'. The soundness of his judgement is confirmed by the fact that Chippendale had decided to publish a third, amended and enlarged edition in 1762, after an interval of seven years (Fig. III).

Hepplewhite is a lesser figure. An apprentice of Gillow's of Lancaster, he is believed, about 1760, to have come to London, where he opened a cabinet-making shop in Cripplegate. He was, presumably, a good craftsman, one of many who were content to follow and simplify the neo-classic style of Adam; but of this it is impossible to judge certainly, since no surviving furniture has been identified as coming from his shop. His name does not appear in the London trade directories of the time. He is known solely by reason of his name's having been attached to the designs contained in the Guide-and to other designs in the Cabinet-Makers' London Book of Prices, which was published the same year (Fig. IV). He may, or may not, have been their author. (The Guide was first published in 1788, two years after Hepplewhite's death, by his widow, Alice. The plates are dated 1787, and there is no reference to him on the title page.) 'Hepplewhite' is not an original style. The designs of the Guide were not in the newest taste and reflected ideas that had been the common property of the trade in the decade preceding its publication. It was, however, a most useful work, containing 'near three hundred different patterns for furniture'; these are of a practical nature, and were calculated to be of service to 'Countreymen and Artizans, whose distance from the metropolis makes even an imperfect knowledge of its improvements acquired with much trouble and expence'. No pattern book of this sort, on a comparable

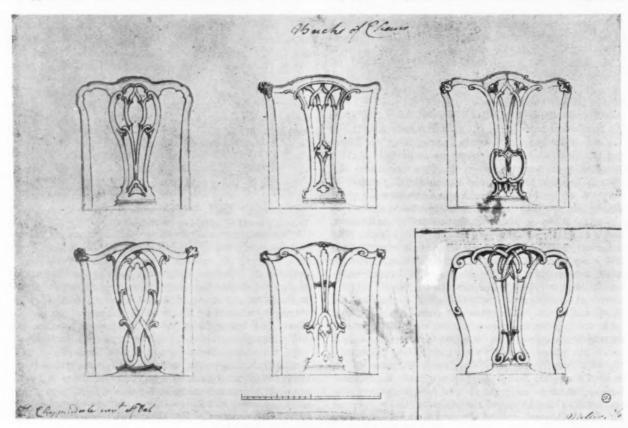


Fig. III. Thomas Chippendale, 1718-79.

Drawing (pen and ink and wash) for plate 16 of the 3rd edition of the *Director*, 1762.

scale, had appeared for many years. The Guide is, in fact, the vehicle through which was expressed the taste established in the 1780's.

Sheraton, in the preface to the Drawing Book, which was published in parts between 1791 and 1794, adversely criticises . . . notwithstanding the late date of Heppelwhite's book', he writes, 'if we compare some of the designs, particularly the chairs, with the newest taste, we shall find that this work has already caught the decline, and perhaps, in a little time, will suddenly die in the disorder'. He continues: 'This instance may serve to convince us of that fate which all books of the same kind will ever be subject to. Yet it must be owned, that books of this sort have their usefulness for a time; and, when through change of fashions they are become obsolete, they serve to shew the taste of former times'. He (like Hepplewhite), however, makes no claim to originality in his designs for the Drawing Book; indeed, he acknowledges particular indebtedness to several persons. The Drawing Book was intended, in Sheraton's words, 'to exhibit the present taste of furniture, and at the same time to give the workman some assistance in the manufacturing part of it'. He had a sound knowledge of the technicalities of the trade and had made it his business 'to apply to the best workmen in different shops, to obtain their assistance in the explanation of such pieces as they have been most acquainted with'. He was, moreover, receptive to the new ideas current at the beginning of the last decade of the century (evidenced, for example, in Holland's work at Carlton House), and an excellent draughtsman. The designs are consistent in style, and it is probable that the majority were Sheraton's own invention. Many, it may be inferred, were 'rather calculated to shew what may be done, than to exhibit what is or has been done in the trade'. The Drawing Book was widely circulated and must have had a considerable, if indirect, influence on the design of furniture at the end of the century. More than 700 individuals subscribed to the first edition, and of these the great majority were craftsmen -cabinet makers, chair makers, upholsterers, joiners and gilders, working in London and throughout the provinces. A third edition appeared as late as 1802, in itself some indication of the value of the book to the trade. The designs were then no longer in the newest taste. The 'Sheraton' style had been superseded by the Regency, and Sheraton himself was 'racking his invention' for new forms for 'fine and pleasing cabinet work' (Figs. V and VI).

The Director, Guide and Drawing Book, therefore, have for some time been accepted as the three most valuable of the various books of designs published in England in the XVIIIth century. They are indeed useful and comprehensive works; the designs, almost without exception, are finely engraved and cover the whole range of household furniture. They serve admirably 'to shew the taste of former times'. This last recommendation, in particular, has led to their having been preferred to other books of the same sort. At the end of the last century, when furniture of the Georgian period first received attention from collectors, it was realized that contemporary source books had special value and interest. Facsimile reprints of the third editions of the Director, Guide and Drawing Book were issued in the late 1890's and would seem to have been a subject for careful but misdirected Absurd and wholly erroneous conclusions were then reached: Chippendale, Hepplewhite and Sheraton were put forward not only as major figures of their time, dominating furniture design, but were, between them, credited with the actual manufacture of a high proportion of surviving pieces-if, and this was the necessary qualification, they were



Fig. IV. George Hepplewhite, d. 1786.

'A Gentleman's Social Table' and 'A Kidney Knee-hole Writing Table'. Engraving (from the 2nd edition of The Cabinet-Makers' London Book of Prices), dated 1792.



Fig. V. Thomas Sheraton, 1751-1806.
Engraving (from the Appendix to the Drawing Book), dated 1793.

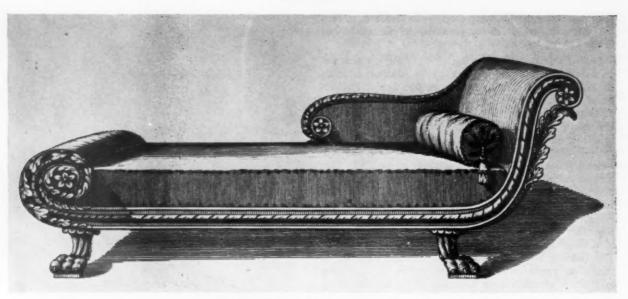


Fig. VI. Thomas Sheraton, 1751-1806.

'A Grecian Squab'. Engraving (from the Cabinet Dictionary), dated 1802. Sheraton's later designs, published in the Cabinet Dictionary and the Encyclopaedia, bear small resemblance to those of the Drawing Book and are in the so-called Regency style. There had been in the interval a radical change of taste.

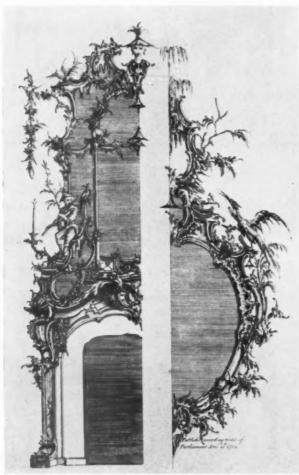


Fig. VII. Matthias Lock, working c. 1740-70, and H. Copland. Etching (from A New Book of Ornaments, 1752).

judged to be of fine quality. The fact that few pieces bore any close resemblance to the published designs was immaterial.

Chippendale, Hepplewhite and Sheraton are now seen in perspective. Their designs are excellent and informative, and they possess the merit, by no means general, of having been conceived by men with practical knowledge of the cabinet-making trade. They are, moreover, now readily accessible to the public. (Within recent years, selections from these works have been published in small, inexpensive editions.) The *Director*, *Guide* and *Drawing Book* are of first importance, but they are no more than complementary to the many, variously useful, lesser known pattern books issued by contemporaries. These latter, unfortunately, are often rare books, of which copies exist only in the great libraries.

The appearance, therefore, of English Furniture Designs of the Eighteenth Century is welcome. This book, recently published by the Victoria & Albert Museum, is written by Mr. Peter Ward-Jackson, Assistant Keeper in the Department of Engraving, Illustration and Design. The Museum possesses one of the largest collections of the English pattern books in existence, and numerous original drawings. From the Museum's collection, and from other sources (notably Sir John Soane's Museum and the Library of the Royal Institute of British Architects), a selection has been made of some 350 designs, both prints and drawings; and these are therein reproduced in roughly chronological sequence, together with the appropriate catalogue entries, and notes on the artists represented. These notes are detailed and, within prescribed limits, exhaustive. (The question of the authorship of the Director designs, for example, is fully discussed and a critical summary of the evidence concisely presented.) They provide also what is in effect a most useful bibliography of the furniture pattern books of the period. The works of Chippendale, Hepplewhite, Adam and Sheraton, of course, predominate, but Matthias Lock and John Linnell (both accomplished draughtsmen) and Ince and Mayhew

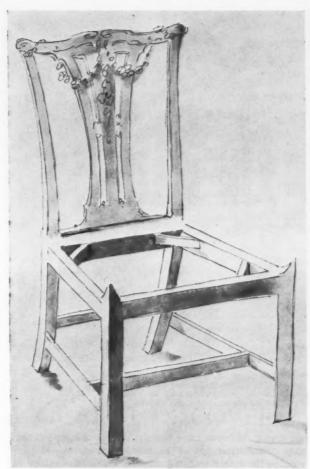
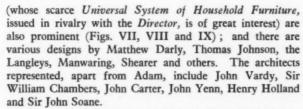


Fig. VIII. John Linnell, d. 1796.

Drawing (pen and ink and wash), c. 1760-65. Numerous drawings for furniture by Linnell have survived. He was a fluent draughtsman, employing with success several different styles. The existence of these drawings proves, 'what in the case of Chippendale has been disputed, that the head of a large firm of cabinet-makers might have the time and the capacity to make his own designs'.



These two main sections of the book are preceded by an informative introductory essay by Mr. Ward-Jackson, describing clearly in general terms the development of furniture design in the XVIIIth century. With the exception of midcentury excursions into the French, Chinese and Gothic tastes, the successive styles of the period are all, in their different ways, imitative of classical models.

The purpose of English Furniture Designs . . . , however, as stated by the author, is modest. 'The story of English furniture in Georgian times can be vividly illustrated with a great variety of designs by cabinet-makers, architects and others; and the view we shall thus get of the subject will be different from the usual one, in that the practical and social aspects of furniture, the way it was made, the needs it served in different periods, the woods that were used and other matters of that kind . . . will occupy our attention less than



Fig. IX. William Ince and John Mayhew.

Engraving (from *The Universal System of Household Furniture*, 1759-62). The design, which is signed 'Ince' is for a 'china case', with japanned exterior and 'the inside all of looking-glass'.

questions of style and the purely decorative quality of the furniture represented The designs have not been chosen to illustrate a thesis. They are intended primarily to show as fully as possible the different types of furniture which were made during the period, so that the reader may form his own opinions, or simply enjoy the pictures'. It is true that the majority of the designs are attractive and interesting works in themselves; but it is perhaps disappointing that it was not found practicable more directly to examine the relationships, often tenuous, existing between certain of them and extant furniture. Such anaylses, more often than not, are unproductive; yet the field of enquiry is largely unexplored and capable of yielding new information. There is little doubt that by far the greater part of the enormous quantity of furniture produced in the XVIIIth century was designed by the makers themselves. 'Much of it', as Mr. Ward-Jackson observes, 'is plain serviceable furniture based on a generally accepted pattern, and the infinite number of small variations which occur in the decoration doubtless sprang from the cabinet-maker's fancy'. This is not to assert that cabinet makers in general chose to ignore the ideas of the architect or the professional designer; indeed, the contrary is suggested by the fact that numerous subscribers to the pattern books, more noticeably towards the end of the century, were

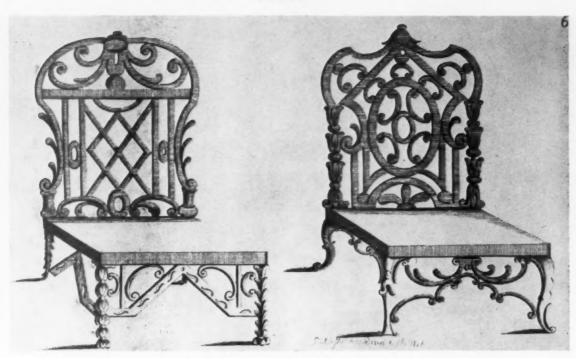


Fig. X. Matthew Darly, working c. 1750-58.

Etching (from A New Book of Chinese, Gothic and Modern Chairs with the manner of putting them in perspective according to Brook Taylor), dated 1750. 'The designs are eccentric... something seems to have gone wrong with the proportions of the chairs, which have short spindly legs and look as though they were made of cast iron'. They are presumably in the 'Chinese' taste.

drawn from the trade. Clearly, cabinet makers believed it to their advantage to purchase copies of these works. They were not cheap by contemporary standards but they provided the readiest source of information on current fashions; provincial makers, in particular, were anxious to advertise their goods as being 'in the newest taste'. This was not, however, the sole consideration. The reissuing of designs was fairly common. That a considerable demand existed for such works as The Cabinet-Makers' London Book of Prices (published in 1788, and reissued in 1793 and at dates in the early XIXth century) is understandable: it was purposed primarily to give guidance to workmen and was provided with tables 'calculated for the convenience of cabinet makers in general, whereby the price of executing any piece of work might be easily found' (Fig. IV). Similarly, the usefulness of the Guide would account for its popularity: Hepplewhite's designs were proven and essentially practical. In other instances there would seem to have been no substantial reason for reissue: A New Book of Ornaments, for example, which was first produced in 1752 by Lock in collaboration with Copland, was republished in 1768, after an interval of sixteen years; the circumstances were unusual,* yet these rocaille designs might well have been judged then to be obsolete (Fig. VII). Again, why should Darly's curious designs, dated 1750 and 1751, for A New Book of Chinese, Gothic and Modern Chairs have been reprinted fifteen years later in Manwaring's Chair-Maker's Guide, 1766? (Fig. X). It is hard to believe, as Mr. Ward-Jackson states, 'that any of them were actually carried out', either then or at an earlier date, but unsatisfactory also to dismiss their publication as being without significance.

The pattern book designs, however, were seldom used as models. Very few pieces of furniture exist which correspond exactly with these designs; 'book pieces', as they are called,

are scarce, and even those bearing an approximate relationship comparatively so. (The best known exception to the rule, perhaps, obtains in the case of the *Director* designs for chairs (Fig. III). Chippendale's plates would appear to have provided cabinet makers throughout the country with an invaluable source of inspiration over a period of years. The designs were copied and very variously adapted or translated, not only in England and Ireland, but in colonial America, particularly in Philadelphia.)

Cabinet makers, 'inheriting the traditions of an ancient craft, were on the whole more conservative than artists who were not brought up to the trade, and through all the fluctuations of fashion they maintained a certain continuity of style'. They preferred to develop their stock-in-trade to accord with the latest fashions. (In any event, engraved designs to scale were not of practical use to the craftsman, who required, unless working to rule, various full size drawings, and templets-patterns cut out of thin boards, which help him to mark out the required shapes on his wood'.) Makers, although influenced by ideas that were given early expression in the pattern books, were not dependent on the designs, and their reluctance to abandon established forms goes far to explain why so much furniture, of good quality, does not conform with the style commonly accepted for its date of production. On the other hand, the evidence of the pattern books may prove of great value as a basis for an assessment of such furniture. Their part in disseminating new styles cannot be disregarded.

*Lock, who was a carver by trade, had issued a series of books of design between 1740 and 1752. These works show his sympthy with and understanding of the Rococo. Lock, more than any other individual, is to be credited with the introduction of a native version of the style into England. There is little doubt that he was classly associated with Chippendale and he is presumed to have been in the latter's employ from about 1752 for many years. After this date he published nothing new on his own account until 1769.



Fig. I. Erminia asking a Shepherd for shelter from the Christians. 96 x 178 ins.

Photographs by courtesy of Geoffrey Merton, Esq.

A GUARDI DISCOVERY

THESE five very large paintings by Francesco Guardi recently came to light in Ireland and were acquired by Mr. Geoffrey Merton on the perceptive advice of Mr. David Carritt. They are being lent by Mr. Merton to the Royal Academy's Winter Exhibition 'Italian Art and Britain' which opens at Burlington House on 2nd January: the public will thus have an opportunity of seeing what is probably the most important series of XVIIIth century Venetian paintings in private hands.

The attribution to Francesco Guardi is not immediately obvious, especially on the evidence of photographs alone. Figure compositions by Francesco are extremely rare, and apart from one altarpiece discovered two years ago, and two single figures in the Museum of Sarasota, none are on the same scale as these. Moreover, the style of the figures and the type of the heads seem very close to those of Gianantonio Guardi, Francesco's elder brother, with whom he lived throughout the early part of his life. Yet even a brief look at the paintings themselves disposes of the idea that they could be by the relatively pedestrian Gianantonio. For despite an obvious lack of ease in the drawing of certain figures, the colour and handling are of a dazzling brilliance that immediately suggests Francesco—a brilliance of which the detail reproduced (Fig. VI) gives some idea. All five paintings abound in felicitous details, and daring passages of colour brushed in with lightness, fluency, and dash. The subjects are taken from Tasso's Gerusalemme Liberata.

The paintings must date from rather early in Francesco's career, perhaps in the 1750s or even earlier. Nothing has yet been discovered of their origin; but they were clearly meant to hang together, and one can perhaps imagine them to be one of Francesco's first important commissions, in which the young artist was determined to show what he could do.

XVIIIth century Venetian painting on this scale inevitably evokes comparison with Tiepolo. But comparison is hardly possible, so different is the language of the two artists. Tiepolo is the heir to Veronese, and like him he could conceive and hold together a vast composition with assurance and verve. He had that power of disegno which is Guardi's most conspicuous lack. Guardi, as the end-product of a tradition going back through Marco Ricci and Magnasco to Salvator Rosa, brought a new sparkle to romantic landscape; he is the quin-



Fig. II. Erminia finds the dead Argantes and the wounded Tancred. 96 x 102 ins.



Fig. III. Charles the Dane and Ubaldo on the island of the enchantress Armida resisting the blandishments of her Nymphs. 96 x 182 ins.

tessence of Venetian rococo; but the gifts of a great decorator were not his. As decorative compositions, in the sense of Veronese, Tiepolo, or even Sebastiano Ricci, one can only say that these pictures just manage to 'get away with it'. But in poetic fantasy, in virtuosity of colour and brushwork, they will bear comparison with anything from the XVIIIth century.

W.R.J.



Fig. IV. The Combat between Tancred and Argantes with the pagan Clorinda in the background. 96 x 120 ins.

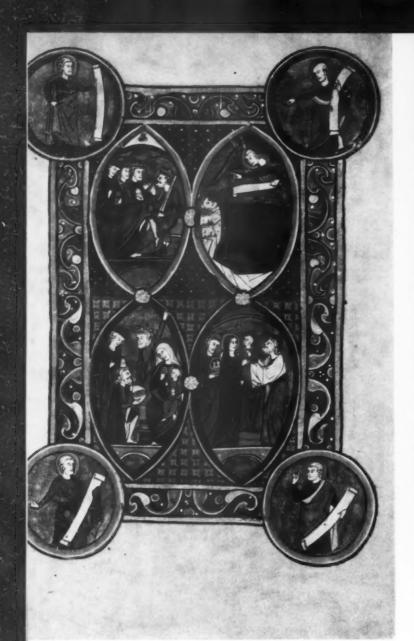


Fig. V. Sophrenia asks the Saracen King Aladine to release the Christian prisoners. 96 x 42 ins.

A GUARDI DISCOVERY



Fig. VI. Detail Fig. I.



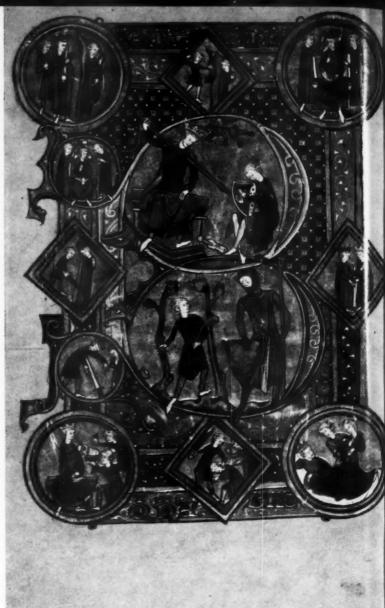


Fig. I. From the Psalter of Wenceslas. Paris c. 1260.

THE DYSON PERRINS MANUSCRIPTS

THE illustrations are from two of the forty-six manuscripts in the second part of the Dyson Perrins collection which was sold at Sotheby's on 1st December. The first part, containing forty-five manuscripts was sold on 9th December last year for a total of £326,620.

Fig. I shows two pages from the Psalter of Wenceslas, King of Hungary and Bohemia. The book is Parisian work about 1260. It contains twenty-one full-page miniatures and ranks among the three most important and richly decorated Parisian Psalters of the XIIIth century. The page on the left shows the three Magi before Pilate, the Adoration of the Magi, the Magi in bed warned by an angel, and the Presentation in the Temple. The other, the Beatus page, shows David playing to Saul and David killing Goliath within the initial 'B'; with ten other scenes from the life of David and Saul in the surrounding medallions.

Fig. II is from an Apocalypse written and illuminated at St. Albans about 1250, probably in the Benedictine Abbey founded about 790 by King Offa of Mercia. This exceptionally important manuscript was published and reproduced in full by Dr. M. R. James.

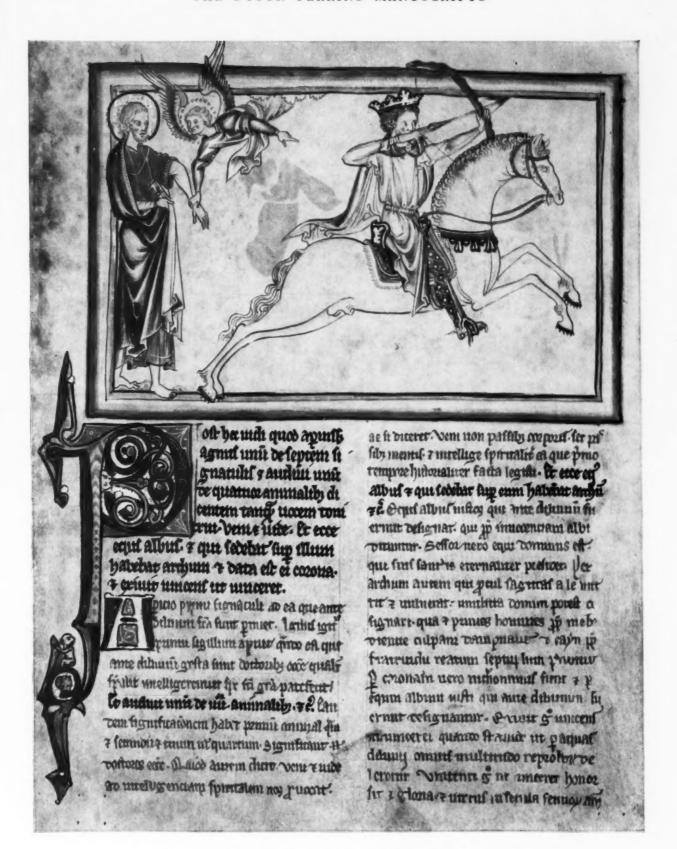


Fig. II. From an Apocalypse. St. Albans, c. 1250.



Fig. I. GEORGES BRAQUE, Nature Morte aux Poissons. Photographs by courtesy of the Redfern Gallery.

LITHOGRAPHS BY MODERN MASTERS



Fig. II. MATISSE. Tête.

WE have by now grown so accustomed to seeing graphic work by artists who are primarily painters that the fact that this is a development of the last sixty years or so tends to be overlooked. Yet in earlier centuries, too, the various processes of engraving were almost automatically a part of the artist's technical equipment. Apart from those like Dürer and Rembrandt with whom it was a favourite medium, there were many who practised it occasionally, and of whose *oeuvre* it formed a not inconsiderable part.

In the XIXth century, however, engraving seems to have been regarded more as a specialist field, and from over-frequent use for the purposes of reproduction to have suffered a decline in status as a medium for creative art. The painters were only rarely engravers as well; and with the distinguished exceptions, like Goya and Daumier, their prints, however brilliant, tended to appear in the form of series of illustrations rather than as separate, independent works.

A change sets in towards the end of the century. Whistler in England, and in France Manet, Pissarro, and Degas (with his monotypes) began to explore the possibilities of different graphic media. In the next generation, all the leading painters from Picasso onwards produced engravings in considerable numbers and in a wide variety of techniques.

There were perhaps two main reasons for this. First the development of colour lithography, and second the suitability of this process for abstract or near-abstract design. Flat areas of strong colour could be reproduced almost perfectly, and the possibility of an edition of up to two hundred colour prints without loss of quality opened up wide opportunities.

The exhibition at the Redfern Gallery of several hundred prints (mostly lithographs in colour) illustrates how all the

LITHOGRAPHS BY MODERN MASTERS



Fig. III. BRAQUE. Le Toréador.

major artists of our time have made prints, and without any sense that they were stooping to an inferior kind of work than painting. Indeed, their prints are often better than their paintings—notably in the case of Mirò, whose recently



Fig. V. CHAGALL. Les Monstres de Notre Dame.



Fig. IV. Picasso. Jacqueline.

executed lithographs shown here are among the most successful things he has done.

All the well known painters, both English and French, are represented, some of them in considerable quantity. They make a brave show, and provide an interesting survey of what is much more than a sideline in contemporary art.



Fig. VI. MIRO. Constellations.

SOME UNPUBLISHED DRAWINGS BY FUSELI

By W. R. JEUDWINE



Fig. I. Fusell. Two Courtesans in a Window.

Museum and Art Gallery, Belfast.



Fig. II. FUSELI. Seated Woman. Museum and Art Gallery, Belfast.

In the early part of this year an exhibition of drawings by Fuseli was held at the Haus zum Rethberg in Zurich under the auspices of the Schweizerisches Institut für Kunstwissenschaft, with a fully illustrated catalogue by Dr. Gert Schiff, whose complete corpus of Fuseli drawings is in course of preparation. The exhibition consisted of little known or previously unpublished drawings from collections in Great Britain, Switzerland, and Sweden, and it must be acknowledged that a high proportion of the best have been reposing apparently unregarded in the Museums of Nottingham and Belfast. A few of these are here reproduced.

Fuseli, like Blake with whom he had so much in common, was one of the eccentrics of the romantic movement. The first twenty years of his life were spent in Switzerland, where under the tutelage of his father, also a painter, he absorbed the neo-classical ideas of Mengs and Winckelmann. At this period art was a hobby, for he was intended for a career as a preacher, and was in fact ordained in 1761. In 1764 he went to England and in 1768 published a translation of Winckelmann's Gedanken über die Nachahmung der Griechischen Werke in Malerei und Bildhauerkunst. A meeting with Reynolds in the same year confirmed a growing desire to become a painter, and in 1770 he took the conventional, almost inevitable, step of a journey to Italy. He remained there for nearly ten years and in Rome became friendly with Romney, Northcote, Brown, Runciman, and after 1775 with Jacques Louis David.

This background of a dry and rather austere neo-classicism remained with Fuseli all his life. Some of his early drawings, illustrations of classical and legendary subjects, are very similar in style to those of Runciman or J. H. Mortimer, and might even be confused with them. But Fuseli possessed, in curious contradiction to his upbringing and training, a perfervidly romantic imagination, with a strong bent towards the macabre. It may well have been his friendship with B'ake, dating from 1787, that induced Fuseli to give a freer reign to his strange fancies, but some degree of the supernatural or the bizarre is hardly ever absent, even from those drawings most conscientiously 'historical'.

It was unfortunate that in the Exhibition of Romantic Art at the Tate Gallery and the Arts Council Fuseli should have been rather poorly represented, for he would have shown better than anyone else that curious dichotomy which provides the justification for considering as romantic what we should otherwise regard as purely neo-classical painting. The demon that possessed Fuseli lurks, though often concealed under a superficial austerity of form, in the work of David, and in those depressing frieze-like compositions by artists of every nationality who worked in Rome between about 1770 and 1800. The taste for spookiness and horror, familiar in literature from The Castle of Otranto to Frankenstein, is but one of many aspects of the romantic mind, but it crops up surprisingly in artists whose romanticism was generally in an altogether different vein—in the neo-classicists like Fuseli,



Fig. III. FUSELI. Figure Studies. Museum and Art Gallery, Belfast.

in the German romantics, and in what one might call the neo-baroque school of Delacroix, whose illustrations to Faust are one of the most impressive essays in the genre.

Perhaps the only common factor in all romantic art is a compulsive need to exaggerate, that gives a morbid overemphasis not only to the obviously horrific but to everything on which it bears. With the Germans, for example, beside the frankly bogy pictures of Caspar David Friedrich we find the Nazarener passionately striving not only to re-create the art of the XVth century but to live its life. Is it fanciful to see in these cold, capable pastiches of Raphael, so far from the idyllic sentiment of our own pre-Raphaelites, another facet of the same nightmare quality that informs the drawings of Fuseli? Perhaps so. But the touch of morbidity is surely unmistakeable; the mood of the period was too all-pervasive to be wholly escaped, however hard individual artists (like Ingres) may have tried: everywhere we can hear what F. L. Lucas*, in a paraphrase of Chateaubriand, has called 'the crocodiles of Alachua' voluptuously snapping their jaws.

In the drawings of Fuseli several of the varied strands of romanticism are drawn together. Moreover, as drawings they are of unusual excellence in a school whose drawing, watercolours apart, is notoriously feeble. And Fuseli, despite his Swiss origins, was an R.A. who like de Loutherbourg, but not Zuccarelli, can legitimately be claimed as an English artist

The notes which follow are indebted to Dr. Gert Schiff's catalogue of the Zurich exhibition for all matters of fact. The comments are my own.

*F. L. Lucas, "The Decline and Fall of the Romantic Ideal".



Fig. IV. Fuseli. Head of a Woman. Museum and Art Gallery, Belfast.

NOTES

Fig. I. Two Courtesans in a Window. Pen and sepia wash, touched with watercolour and heightened with white. Inscribed: 'Nov. 90-7' (7th November 1790) and in Greek characters 'ENIKLAN' (They are waiting) 222 x 178 mm. Schiff No. 23. Museum and Art Gallery, Belfast.

In 1790 Fuseli became a member of the Royal Academy and began his Milton Gallery, a projected series of forty paintings on which he worked for the next ten years. But alongside the more conventionally neo-classic compositions, he was creating a characteristic female type, that seems to owe at least as much to the mannerists of the XVIth century as to his contemporaries in Rome.

Fig. II. Seated Woman. Pencil and watercolour. c. 1790/99. 229 x 188 mm. Schiff No. 24. Museum and Art Gallery, Belfast.

This is a study for the painting No. 33 in the Milton Gallery (now in a private collection in Basel) which illustrates II. 78-84 of Il Penseroso. In the painting the woman is seated by the fire, with her child in a cradle at her feet; her husband sits facing her and over the fireplace is a large sculptured group of two warriors.

The spontaneous grace of this figure makes it one of Fuseli's most attractive drawings. The painting, to judge from an engraving, seems much less happy.

Fig. III. Figure Studies. Pencil and grey wash, some water-colour. c. 1790. 222 x 178 mm. Schiff No. 23 (verso). Museum and Art Gallery, Belfast.

This is on the back of the drawing illustrated in Fig. I, and the types suggest a similar subject.

Fig. IV. Head of a Woman with powdered hair and a red



Fig. V. Fusell. Three Women with Baskets. City Museum and Art Gallery, Nottingham.



Fig. VII. FUSELI. Woman with a Large Hat.

Museum and Art Gallery, Belfast.



Fig. VI. Fusell. Two Women with Fans. Museum and Art Gallery, Belfast.

cap. Pencil and watercolour, heightened with white. Dated 'Aug. 94'. Schiff No. 30. Museum and Art Gallery, Belfast.

This is perhaps the finest of the drawings at Belfast. Like so many of Fuseli's women she gives one the feeling of a sorceress.

Fig. V. Three Women with Baskets. Pen and sepia wash over pencil. c. 1800/5. 372 x 229 mm. Schiff No. 35. City Museum and Art Gallery, Nottingham.

Similar types occur in numerous drawings by Fuseli. This one is apparently not an illustration, but intended to stand alone as a finished work.

Fig. VI. Two Women with Fans in a Garden. Pencil and watercolour, heightened with white. Inscribed in Greek characters 'MEADOWS' and dated 'Aug. 95'. 381 x 245 mm. Schiff No. 31. Museum and Art Gallery, Belfast.

The date may not be in the artist's hand and the drawing is dated by Schiff c. 1796/1800.

Fig. VII. Woman with a Large Hat. Pen, sepia and water-colour, heightened with white. c. 1795. 205 x 180 mm. Schiff No. 28. Museum and Art Gallery, Belfast.

Fig. VIII. Odysseus between Scylla and Charybdis. Water-colour heightened with white over pencil. c. 1805. 726 x 574 mm. Schiff No. 39. Kunsthaus, Zurich.



Fig. VIII. Odysseus between Scylla and Charybdis.

Kunsthaus, Zurich.



Fig. IX. Fusell. Brunnhilde watches Gunther. City Museum and Art Gallery, Nottingham.

There is an engraving by William Bromley (1806) reproduced in Pope's and Cowper's translations of Homer (ed. London 1805 and 1810) and an anonymous aquatint in the British Museum. An entirely different version of the same subject is No. 12 in the Milton Gallery, and the painting is in the Kunstmuseum, Aarau.

Fig. IX. Brunnhilde watches Gunther, whom she has suspended from the ceiling. Pen and pencil with sepia and blackish wash. Inscribed in Greek characters 'Prunhild. Gunther' and dated 'May 1807'. 483 x 317 mm. Schiff No. 41. City Museum and Art Gallery, Nottingham.

An illustration to the Nibelungenlied, Book X, 2,333 ff. Such knowledge as most of us have of the poem is derived from Wagner, who, unfortunately, does not make use of this choice episode.

Fig. X. Two Dancers. Pencil and black chalk. c. 1814/20. 325 x 204 mm. Schiff No. 48. Offentliche Kunstsammlaug, Basel.

This may be an illustration to G. B. Marino's Adonis, published in 1623. Although no evidence has yet been found to show that Fuseli concerned himself with the poem, the drawing could represent one of the dances during the festival for the dead Adonis described in Canto XX, 76-86. In particular, stanza 82 (Faunia and Ardelio, "Poscia l'un l'altra in su le braccia alzando Levarsi in aria e gir senz' ali a volo . . . ") seems to correspond exactly with the drawing.



Fig. X. FUSELI. Two Dancers. Offentliche Kunstmuseum, Basel.

NEW ACQUISITIONS AT THE NATIONAL GALLERY

The National Gallery now has on exhibition in Room XXXII, along with other XVIIth century Italian pictures, two new acquisitions: The Finding of Moses (36 x 52 ins.) by Bernardo Cavallino and a large Landscape with Tobias and the Angel (58 x 88 ins.) by Salvator Rosa. The Gallery previously possessed only one Cavallino and the new picture, which quite recently passed through the sale room as by Rosa, is remarkable among Cavallino's treatments of the subject for its bold landscape setting, as well as in general for the beauty of its colour. It was bought by the Gallery from Mr. Julius Weitzner.

The Salvator Rosa has been long in England, and it is the type of grand romantic landscape much admired by XVIIIth and XIXth century connoisseurs and painters. The warm sunset glow of the picture's tone is not only part of its romanticism but evokes the Apocryphal story of the journey of Tobias and the Angel: "they came in the evening to the river Tigris." Bought by John Martin of Ham Court at the James Ansell sale at Christie's, 6/7 April 1773 (lot 89), the picture has remained until now in the Holland Martin family. It was exhibited at the British Institution in 1850, and is mentioned at Ham Court by Waagen. It was in the Edward Holland Martin sale at Christie's, 26 June, 1959, and since cleaning has been bought by the Gallery from Mr. D. A. Hoogendijk of Amsterdam.

VICTORIAN CERAMIC ARTISTS —VII

By GEOFFREY GODDEN

THIS month's illustrations show two examples of William Mussill's ceramic painting and a detail from one of his spirited gouache studies. These studies were later used by Mussill when engaged on his fine 'Barbotine' style paintings for Mintons.

William Mussill, an Austrian by birth, studied in Paris with Hurten and other floral artists of repute. His floral studies were included in various Paris Exhibitions while his ceramic paintings appear on many examples of Paris porcelain

In 1872 Mussill came to England and was employed by Mintons where he excelled in floral painting, often introducing birds into the composition. Mussill was the leading exponent of the Barbotine school of painting in which the various colours or coloured clay slips were laid on in heavy impasto. Mussill spent long hours making remarkable gouache studies on tinted paper, in the conservatories at Trentham and elsewhere and these were later used by him when decorating the Minton pieces which were themselves usually on a dark red or brown body especially suited to Mussill's technique. His broad style was well suited to large pieces and his plaques and vases were perhaps his most successful productions.

A writer in the 'Art Journal' of 1896 made the following comments—'Some of Mussill's work leaves us in doubt whether he has ever been equalled in flower painting on potteryware. He is an earnest student of nature, and has had the advantage of an early and varied training in art, manifest most, perhaps, in the aerial and lineal perspective of his compositions—Most of his success is due to his out of door



Fig. I. Vase painted by William Mussill, 1876. Height 14 ins.



Fig. II. Plaque painted by William Mussill, 1874. Diameter 15 ins.

study'. William Mussill normally signed his work. He died in 1906.

The date of his employment at Mintons is variously given as 1860, 1862, 1870 and 1872.

[Figs I and II are from the Minton Works Museum at Stokeon-Trent. (Pottery Gazette photographs and copyright). Fig. III is from the Godden Collection.]



Fig. III. W. MUSSILL. Rhododendrons (detail). Gouache on tinted paper. From a series after nature, later used on Minton wares.

CERAMIC CAUSERIE

REFERENCES to pottery and porcelain in XVIIIth century diaries and letters that have survived the years are tantalisingly rare. Those that have been brought to light and published tell little enough, but we must be grateful that there is any written evidence at all. It would appear that our ancestors were inclined to be secretive about their china-buying habits, or did it seem to them as commonplace as it does to us?

Jonathan Swift's letters to Esther Johnson and her companion, Rebecca Dingley, were published eventually as the Journal to Stella. In them he maintained an intimate correspondence with the two Dublin ladies while he was in England on important ecclesiastical and political business between the years 1710 and 1713. Swift, in spite of his preoccupation with the deep intrigues in which he was involved, managed to record a great deal of his daily life and thoughts, and the Journal, in the edition prepared by Sir Harold Williams and published in 1948, remains a vivid and detailed picture of his life in London.

Swift makes several mentions of "china"—pottery and porcelain were treated, generally, as one and the same thing at that date—that are not entirely without interest. On September 25th, 1710, he wrote: "I am resolved to bring over a great deal of china. I loved it mightily today. What shall I bring?", and on October 6th; "Sir Andrew Fountain came this morning, and caught me writing in bed. I went into the City with him; and we dined at the Chop-house with Will Pate, the learned woollen-draper: then we sauntered at chinashops and book-sellers; went to the tavern, drank two pints of white wine, and never parted till ten . . ." He was in good ceramic company on the latter occasion: Sir Andrew Fountaine, of Narford Hall, Norfolk, formed a famed collection of majolica and Henri Deux and Palissy wares, dispersed at Christies over a century after his death, in 1884.

Later, on October 26th, Swift wrote in a typical serio-comic manner: "What do I know whether china be dear or no? I once took a fancy of resolving to grow mad for it, but now 'tis off; I suppose I told you in some former letter. And so you only want some salad dishes, and plates, and &c. Yes, you shall. I suppose you have named as much as will cost five pounds". In the year following, on July 9th, 1711, he recorded: "I was at Bateman's the bookseller's, to see a fine old library he has bought; my fingers itched, as yours would

do at a china shop; but I resisted . . ".

Perhaps it is to be regretted that the worthy Dean resisted so successfully the urge to collect china, but had he succumbed to the mania his fortune would undoubtedly have suffered: that monument to his foresight, his humanitarian feelings and to his prudence, the Hospital of St. Patrick, Dublin, might not have been built and endowed.

A BOW GROUP

The Bow group of a young lady having her fortune told by an elderly soothsayer wearing a wreath of bays is one of the rare and attractive early works of that factory. The specimen illustrated above is in the Victoria and Albert Museum, the two included in the present Bow Exhibition are the British Museum's own; one from the Franks Collection, and a coloured version given by Miss Ellen Carter in 1932. Another coloured one belongs to Mr. A. J. Toppin and was shown in the English Ceramic Circle Exhibition at South Kensington in 1948 (Catalogue No. 163, plate 36), and there is a further example illustrated in Hurlbutt's Bow Porcelain, plate 42.

The group is based on an engraving by Boucher entitled "La bonne aventure", and is not the only Bow group modelled from an engraving of that painter's work. Other Bow pieces have been traced to the engraved work of the equally famous French artist, Watteau. These pieces of china, together with the fine statuettes of Kitty Clive and Henry Woodward, both also taken from engravings, would seem to show that the factory employed a man (or men) who was extremely competent at adapting an engraved figure or group and producing a satisfactory model in the round.

EHEU FUGACES!

The following paragraph discusses collecting a century ago. It was written by the Hon. Montague Guest, son of Lady Charlotte Schreiber, and printed in the Introduction to her



Bow group 'La bonne aventure', about 1750. Victoria and Albert Museum.

Journals, edited by Egan Mew and published in two volumes in 1911:

"I myself began [collecting] about the year 1860, and I know from experience that, amongst the ordinary dealers, ignorance was the prevailing characteristic of the period. The names of Chelsea, Bow, Worcester, Bristol, Plymouth and Derby were but barely known, and if some of the marks of these factories were understood it was about all one expected to find, unless indeed they happened to have a Marryat or a Chaffers (then a new publication) at hand to refer to, which was not often the case, while if a specimen was unmarked it was totally unrecognised. Any person with a very small amount of knowledge could go round the old shops and pick up the untold treasures of today for the most trivial sums; there was an enormous supply, and very little demand, in consequence, the "fake" hardly existed. Then, in regard to English furniture many people were turning out their fine old examples, which were not appreciated or in many cases not thought worth repairing, for a more modern kind, and the old brokers' shops were teeming with the most glorious and beautiful specimens of the earlier periods, which could be obtained for almost nothing. The name of Chippendale was hardly known, while those of Sheraton, Hepplewhite, Adam, which today are upon everybody's tongue, were then absolutely unknown. . . . It was very much the same with the English School of painting, and miniature painting, while in regard to old silver, my brother was buying rat-tail spoons and three-pronged forks, and I think I may say Old English Silver generally, of the best periods, for an average sum of about 5s. an ounce. Nobody wanted Old Sheffield Plate, Pinchbeck, old English jewellery, needle-work pictures, old English glass, pewter, Staffordshire ware, excluding Wedgwood, old steel, brass, etc., all those things in fact about which every man, woman, and child seems to have gone mad in the GEOFFREY WILLS. present day.

EDITORIAL NOTE

The January, 1960 number of APOLLO will be published on January 12th.

NOTES FROM PARIS AND LONDON

By JEAN YVES MOCK



Fig. I. Poliakoff. Composition, 1959. 65 x 50 cms. Galerie Berggruen.

POLIAKOFF AT KNOEDLER AND BERGGRUEN

On seeing Poliakoff's recent works that one has always had in the past whenever confronted by one of his paintings or gouaches. The same pleasure, but this time with a difference. The recent gouaches exhibited at the Galerie Berggruen are on the whole less luminous, less solar than those of two years ago. Their climate is made up of meditation and life, of a silence which always seems to be pregnant with a joy which is manifest if more secret. Greens and blues, mauves and slate-blues, fresh and a little milky, they are marvellously supple and unified.

The canvases, exhibited at the Knoedler Gallery, are in the same spirit and display the same tonalities. They are painted in a style which dispenses with his previous superimpositions of *empâtements*. Technically more fluent, they are imbued with a gouache-like feeling. This is why the gouaches this year are perhaps superior to the paintings, in spite of their reduced dimensions. The firm conditioning of the forms which are imbricated without effort, masterfully, and inevitably, and the splendour of the colour relationships make these new works just as remarkably successful as those of recent years, though on a less ample scale.

SIMA, ACHT, AND KEMENY AT THE GALERIE PAUL FACCHETTI

Certain canvases of Joseph Sima are very much linked to his surrealist days. He was a great friend of Miro, Max Ernst, and Arp. These paintings belong to an enlarged surrealism, one which has lost some of its tics and its narrow imperatives, one which is, in a word, less literary. The most interesting are those which relate to a kind of poetic reality, dream-like lyrical realism. The forms of his large indefinite landscapes are bathed in an indefinable light, shot through with muted and brilliant passages.

The paintings of Rene Acht display great finesse of colour. They are large, almost monochromatic textural variations. At a certain moment of his life, Max Ernst painted in a similar way, but better and with more variety. But Acht's canvases, some of which are very large, are not without interest.

The present exhibition at the Facchetti Gallery is devoted to Kemeny. The artist was born in Hungary and now lives in Zurich. His reliefs of soldered metal, nails and screws are executed in painted or plain iron. They manifest a prodigious degree of invention, variety and imagination. He possesses an innate and "absurd" sense of composition. A dazzlingly magical ensemble.

ROMEDA AND COURTRIGHT AT THE GALERIE LE SILLON

"One can paint with anything", wrote Guillaume Appollinaire in *The Cubist Painters*. One can paint with pipes, postage stamps, postal cards, playing cards, candelabras, pieces of oiled cloth, stiff collars, wall paper, newspaper. Robert Courtright's compositions are large *collages* constructed with painted pieces of newspaper and wrapping paper: they form large harmonious landscapes. Bruno Romeda's works are rather thick oil paintings on a collage of thick canvas whose texture occasionally remains visible in patches of varying size. This technique of *collage* is one

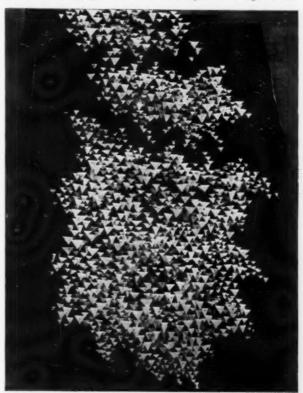


Fig. II. KEMENY. Modifications Plastiques, 1959. Iron and coloured plastic. Galerie Paul Facchetti.



Fig. III. BRUNO ROMEDA. Painting. Galerie Le Sillon.

with which we have become familiar; for the Cubist painters attained here a great variety of spirit, invention and recreation, in which the 'found' elements of the collages lose all trace of their origins. In the case of Romeda one thinks of his illustrious compatriot, Burri, the past master in the combination of a certain address with an astonishingly perfect taste in his sewn and painted collages. But the climate of Romeda's work is completely different. With him it is not so much a question of refinement as of solidity, of measure. His predilection for large slabs of black and white confers on his paintings a certain austerity, but also a harmonics, of which traces can be found in Braque.

AKIRA KITO AT THE GALERIE LARA VINCI

Akira Kito is a young Japanese painter who has lived in Paris since 1923. He was born in Tokyo in 1925, and it appears that his name in Japanese means 'astonishing devil's head'. His canvases express his love for primitive art—Lascaux, Altamira, pre-Columbian art, and the art of the Gauls. Certain forms of these arts are grafted on to his memories of childhood and provide the themes of his painting. In his previous exhibitions his canvases seemed too close to certain graffitti of contemporary painting, e.g., Klee or Dubuffet. His recent works are more abstract, but just as poetic. Less limited to over-schematic figurative themes, they betray the presence of a naive story-teller's art and a style which leads one to prophesy a plastic maturity.

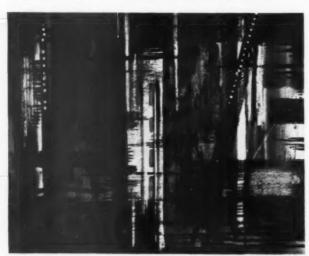


Fig. IV. JOHN PIPER. Study Related to Stained Glass No. 1.

Leicester Galleries.

CZAPSKI AND TURKIEWICZ AT THE GRABOWSKI GALLERY

Both of these painters were born in Poland; both emigrated during the war. Turkiewicz now lives in London, and Czapski in Paris. It would be nice if one could say that the paintings of these two Poles have been respectively influenced by the cities in which they have chosen to live, but this is not the case. Czapski paints in an expressionist manner which has little to do with the Paris of the postwar years. His canvases deal with landscape, still life, and portraits. The most successful are, I think, the portraits.

Turkiewicz displays a colour sense which is as un-English as one could imagine. His work is largely abstract, but the exhibition does include some rather ingratiating nude drawings. His colours are rich and soft, and the total effect is that of a painter whose works make up in charm for what they lack in profundity.

ZACK AT THE WADDINGTON GALLERY

Leon Zack was born in Russia sixty-three years ago. After 1920, he left Russia and wandered through Europe, stopping for a time in Florence and Berlin. He settled in Paris where he has lived continuously since 1938.

Zack began his career as a painter in the figurative manner, but he slowly evolved towards abstraction. Slowly, not without difficulty, but successfully. He is not a startling painter. Rather his art is a careful and profound conquest of a pictorial language, of a means of expression. Slowly he has purified his palette and explored his own capabilities. His work was first seen in London at the Redfern Gallery in 1947. The gouaches exhibited then bore witness to his transition from figurative to non-figurative art. More recently, he exhibited at the Drian Gallery in 1958. Those canvases were all abstract. They were free in feeling, refined, and deeply felt. Emotion was present, but always restrained, almost elegiac.

The paintings now on show at the Waddington Gallery seem all in all to represent a lesson in the different kinds of darkness. The darkness of solitude and destitution is constantly suggested. There is also present a kind of ultimate indifference to the rigours of darkness—hope, renunciation—hence that mixture of austerity and abandon that one finds in them. These unconscious sentiments which guide Zack give to his superimposed slabs those lustreless colours which create new ultimately illuminated relationships. Occasionally, when a certain graphic quality does not disappear entirely in the finished picture, there remains a kind of trail which indicates its presence. This effect is rather moving in its hesitating freedom. Zack's oeuvre offers a synthesis of the researches of one section of contemporary painting. It also contains at the same time the strange presence of a sincere singularity.

PIPER AND BEN SHAHN AT THE LEICESTER GALLERIES

John Piper is sufficiently well known for it to be quite unnecessary to present him or his oeuvre in a detailed manner. Born in Epsom in 1903, he spent five years reading law before he decided to devote himself to painting. His first exhibition took place in 1940 at the Leicester Galleries. In 1946 he designed the sets and costumes for Benjamin Britten's The Rape of Lucretia, and became generally known as an important painter. The paintings and gouaches of his current exhibition at the Leicester Galleries are all quite recent. They can be divided into two different styles. Some bear witness to his recent preoccupations while designing the stained-glass windows for Eton College Chapel. The others are more clearly figurative sketches, landscapes more freely

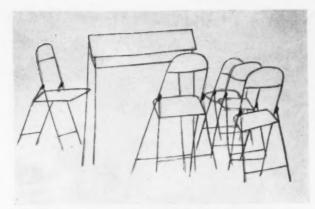


Fig. V. Ben Shahn. Desk and Chairs, 1949. Drawing. Leicester Galleries.

conceived and less austere. The works in the first group are the more ambitious; they are also the more interesting. They aim at capturing, at translating by large planes and patches of colour the shimmering reflections of light and chiaroscuro effects. In these compositions Piper's technique is precise, and his particular qualities as a painter are most evident.

Ben Shahn was born in Russia in 1898 and it was at the age of 8 that he went to the United States. He is now living in New Jersey. He has travelled a great deal and has served as artist-in-residence in many American universities; he has also lectured at the Tate Gallery. His drawings now on show at the Leicester have that cutting bitterness, that concision, and that sureness that one finds in the best New Yorker drawings. In a single image he expresses a world of nonchalance, solitude and despair.

CHRISTIAN BERARD AT THE HANOVER GALLERY

For almost twenty years Christian Berard was the mastermagician of Paris. As a painter he became famous at an early age, but he soon gave up painting to devote himself almost entirely to theatre and ballet designs, fashion drawings, posters, and advertising art. He brought a sense of beauty, intelligence, and an elegance touched by grace to these necessarily frivolous domains so subject to the erosive action of time and the fickleness of fashion. He will always be remembered for such diverse creations as his set for the Louis Jouvet production of L'Ecole des Femmes, the magnificent first-act decor for Giraudoux' Le Folle de Chaillot, the first Christian Dior collection-the so-called New Look-which owed as much to the drawings of Berard as to Dior, and the posters for Nina Ricci's perfumes. Berard's genius endowed these mutable creations with an unexpected sense of perfection, surprise, and invention. Since his death many have been hailed as the "new Berard", but none had his genius for the significant detail, and none lasted more than a season or two. From December 12th to the end of the year, the Hanover Gallery is exhibiting about forty paintings, gouaches, and drawings by Berard. They reveal the dramatic beauty and the latent anguish which constitute Berard's pictorial intelligence and sensibility. His is an art in which line, colour, and implication are mutually involved.

THE QUINTON GROUP AND JEANNETTE JACKSON AT THE WOODSTOCK GALLERY

The Quinton group consists of five young painters from the West country: Burnell, Mapstone, Meacham, Elizabeth Hunter, and Derek Guthrie. Their work is, by and large, rather tentative, although Miss Hunter's figure and landscape studies have great strength and are well executed. Burnell's ten-odd portrait studies in gouache are interesting, if minor, and Derek Guthrie's double-image paintings of rock faces are ingenious.

Miss Jeannette Jackson's paintings are characterised by their half-way house position between the abstract and the figurative. Basically they are of reclining nudes or standing figures which she has subsequently effaced by a technique which she thinks to be *tachiste*. But her work is most plausible and she is able to express herself with great energy.

NYE PHARR AT THE DRIAN GALLERY

Nye Pharr's paintings are executed with a palette knife; nonetheless the final effect is neither messy nor casual. His canvases largely present quasi-geometric forms on which more natural forms have been superimposed. The total effect, however, is rather laboured and one has the feeling that his art is somewhat over conceptualised. In any case, his feeling for colour does not seem to be as well developed as it should be, and the total effect of the exhibition is rather dispiriting.

YEHUDA BEN YEHUDA AT THE NEW VISION CENTRE GALLERY

Yehuda Ben Yehuda was born in Baghdad in 1933, and since 1940 he has been living in Jerusalem. At present, however, he is working in Italy under the auspices of the America-Israel Cultural Foundation and his paintings were successfully exhibited in Florence last year.

All of those on the present exhibition are painted in metal colours (silver and Judaic bitumen) which gives them a certain effectiveness in the suggestion of light and movement. But they are formally incoherent, and one feels that they are hardly more than vehicles for an original technique.

MAURICE COLLIS AT THE KAPLAN GALLERY

For an art critic of many years standing to expose his paintings to the judgment of the public and of his own former colleagues requires unusual courage, or unusual talent. At the age of seventy Maurice Collis is exhibiting for the first time, having taken to painting only three years ago. The results disarm criticism. He works in gouache, in a manner not unlike Chagall: and his naïve, unselfconscious projections of a fantasy world have wit and an engaging directness.



Fig. VI. MAURICE COLLIS. Sacred Tree. Painting. 18½ x 23½ in. Kaplan Gallery.

NEWS and VIEWS from NEW YORK

By MARVIN D. SCHWARTZ

THE NEW SOLOMON R. GUGGENHEIM MUSEUM

THE long-awaited opening of the Guggenheim Museum's new building by Frank Lloyd Wright has caused a great of discussion. The degree of success of the building deal of discussion. has been debated because the reasons for the design are not easy to understand. Wright did not attempt to produce a functional design that would simplify viewing and housing of works of art, rather, he created a monumental structure, iconoclastic, impractical, but great, a building like nothing else in the city, open to all kinds of criticism but obviously the fruit of a genius who understood the secret of creating a real modern monument. In the shape of a cone capped by a large glass dome, the building has a gallery area that is a ramp spiralling five stories up around an open well. The challenge of arranging mainly retangular objects on sloping walls with slanting floor and ceiling lines was met most admirably by James J. Sweeny, the director. The paintings were most often suspended without frames on invisible metal arms jutting out from the walls. Only a part of the collection will be displayed at once-enough for the visitor to need an hour to see things at leisure. For the inaugural show there was a sampling of the collection revealing its scope and a large section devoted to work by Kandinsky that showed the range of the Russian painter who was one of the first abstractionists. The Kandinsky section had twentyone of the one hundred and eighty examples of his work owned by the museum to show his evolution, from a academic portrait of 1901 to a geometric abstraction of 1935. The constrast between the brittle coldness of some of his work and the fiery emotionalism of others is brought out in comparing the early portrait with abstractions he did just before the First World War, and the restraint of the early



Fig. I. GIL DE SILOE. St. Sebastian. Polychrome. Height 22 ins. Edward R. Lubin Gallery.



Fig. II. RICHARD MAYHEW. Park. Robert Isaacson Gallery.

works again seems evident in his last efforts in the thirties, carefully contrived compositions of geometric forms. One is reminded of similar vacillation in Cézanne who was overly emotional in representations of the bathers and coldly analytical in landscapes. The rest of the first exhibition was made up mainly of single examples by artists active from late in the nineteenth century until today. In all high quality is evident and seems to bring consistency to a group of works very varied in style. The new quarters may not be practical but they are important as the fruit of Wright's genius and most suitable as a memorial to a revolutionary collector whose spirit continues to thrive in the museum he founded.

RICHARD MAYHEW AT ROBERT ISAACSON GALLERY

Richard Mayhew's most recent exhibition at the Robert Isaacson Gallery revealed him to be a landscape painter of talent. His style is an unusual combination of romanticism and a completely modern technique of applying paint so that while his paintings are representational, the surfaces have the rich texture of abstract painting, achieved by applying the paint thick. For Mayhew, as for his predecessors in the romantic tradition of landscape painting, the subject was a point of departure, a vehicle for the expression of personal feelings rather than for an objective topographical report. Trees, meadows, and winding roads are the vocabulary he employs to comment on life in simple, sombre views. lated clumps of trees in meadows seemed to come alive. The trees were bent and elongated with little interest shown in detail, rather an over-all affect was sought. There was some variety in the group of paintings to express different shades of mood—bright skies to suggest cheer and dark blurred groups of trees to evoke a strong feeling of loneliness. In one scene of a house by the water the luminous pond reflected the simplified buildings on the edge from which most details were omitted. The light suggested a moment when the sun was almost invisible, and the feeling of that kind of moment was evoked. Illustrated is a wooded scene entitled, "Path", where the cluster of trees is vaguely

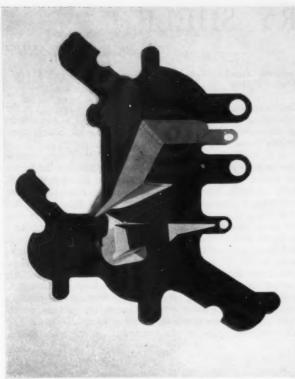


Fig. III. EDGAR NEGRET. Equinoctial Storm. Painted aluminium. Height 39½ ins. David Herbert Gallery.

articulated to one side of the very bleak path that disappears mysteriously into the background. The bleakness of the composition is emphasised by the arrangement of the trees and the path. Richard Mayhew's paintings are further evidence of the vitality and freshness of the more traditional group working in New York.

EDGAR NEGRET AT THE DAVID HERBERT GALLERY

Edgar Negret, a sculptor born in Colombia, is now a significant member of the progressive group in New York, gaining fame for his "Magic Machines". He studied in Colombia at the Academy of Cali, in Popayan and Madrid with Jorge Oteiza, and worked in New York and Paris to develop his timely personal style. Negret visualises all he sees as machines and out of wood, aluminium, and iron he creates wonderful constructions that look like peculiar mechanisms that might work if set off properly. Bright blues and reds, dull greys, and stark, flat blacks are quite appropriately the colours of this sculpture and heighten their machine-like appearance. Oftentimes the real affect of the individual work is dependent upon the impossibility of the piece as a machine, the gears and other elements are linked together so that they appear capable of doing nothing at all, and there is force in the ineffectuality. The subject matter transformed into the machines varies. In Cliff Dwelling, ancient Indian houses of the American Southwest are translated into a high relief construction purely on a visitual basis, and the pattern of the windows and concrete buildings are rendered as what might be a very complicated wrench. Primitive life was the inspiration for several of the works exhibited, and in each case the stylisation of the primitive artist is replaced by stylising in terms of the simplified forms of the machine world, making the new seem closely related to the old. (Negret's fascination for primitive art is evinced also by the fact that he had a UNESCO Fellowship to study American Indian Art in 1958). Abstract, or at least less concrete forms were the subject of still a third group of works that had titles like Lunar Transit and Nocturnal Equilibrium, Equinoctial Storm, which is illustrated, is a translation of the shape of the phenomenon it represents into mechanical forms. The selection in the exhibition at the Herbert Gallery gave one the opportunity to see the

range of Negret's work and to appreciate how expressive his new language is. The temptation to compare Negret and Léger is one to which we may all yield, because both have talents of strong individuality using similar but different approaches in seeing the world of the machine age.

THE NEW EDWARD R. LUBIN GALLERY

Edward R. Lubin's new gallery is devoted to works of art from the advent of the Christian era to the XVIIIth century and features the decorative arts of the Renaissance and Baroque periods. The selection is choice in an area that has been neglected in recent years by collectors, for some phases of classicism has gone out of style in favour of primitive art, or the later XVIIIth century examples of Rococo and Neo-Classical art. Turning back to majolica and Renaissance bronzes is daring, because although not stylish and comparatively inexpensive, the finest work is still costly enough to involve some risk. The objects include costly enough to involve some risk. The objects include gold and silver work of great significance, among the most notable is a monstrance from the Guelph Treasure, made in Hildesheim in about 1400. Among the other examples of the goldsmith's art were two late XVIIth century German tankards with all the elegance and elaboration of the full-blown Baroque style. XVIth century Venetian glass and XVIIth century Northern European engraved class golders blown Baroque style. XVIth century Venetian glass and XVIIth century Northern European engraved glass goblets were also included in the opening exhibition that covered the full range of what the gallery will now show, from the small objects of the middle ages to bronzes of the Renaissance by sculptors as important as Alessandro Vittoria and Andrea Riccio. The field of majolica is often forgotten in an age when textures and functionalism is so highly regarded, but the finest examples should be reconsidered. Classical and visually logical, the decoration of majolica is an art involving great skill, it is seen at its best in the Lubin Gallery in a ewer and basin made for Guidobaldo II of Urbino, and an unusual form, an inkwell, with rich pictorial decoration. Among the examples of wooden sculpture were some delightful small works in boxwood. The polychrome pieces included the Saint Sebastian by Gil de Siloe of about 1500. Twenty-two inches high, this figure has the angularity and elongation characteristic of Burgos and capable of evoking the great feeling typical of Spanish art. Edward Lubin's ability as a connoisseur made his first showing most impressive and it is hoped he will be able to lead collectors back to fields that have been ignored for too long.

DAVID SMITH AT FRENCH AND COMPANY

The David Smith exhibition at French and Company was something of a revelation. Smith, so well known as a sculptor, is generally not remembered as having begun in the arts as a student of painting. He forsook painting almost completely for sculpture when he evolved an important personal style in iron and steel. Recently, he returned to painting and French and Company showed a novel group of his works. Using a stencil and airbrush Smith worked out huge compositions of non-representational forms unlike anything seen today. The smooth textures were a kind of surface hardly ever encountered in contemporary work, and it seemed to be a way of avoiding one overly familiar element in contemporary painting, the expressive surface created in rough textures. Nature was the point of departure for most of the paintings, and it was freely varied to make compositions of abstract interest. In the drawing one had more of a feeling of seeing the work of a sculptor than in the paintings because forms were created that held together as three dimensional objects. Smith's departure comes more obviously in these new paintings that show a serious attempt at making inroads in new directions.

EUROPEAN SCULPTORS AT THE STAEMPFLI GALLERY

Fourteen young sculptors from England, France, Switzerland and Germany are represented in an exhibition at the Staempfli Gallery, 47 East 77 Street, from December 1 to 31. A thirty-one page catalogue contains photographs and biographical data of the fourteen artists, and reproduces one sculpture by each. A searching survey of contemporary European sculpture trends by Professor Dr. Kurt Martin, the Director General of the State Museums in Munich, and his appreciation of the fourteen artists represented make up the foreword.

THE LIBRARY SHELF

THE SPIRIT OF HOLLAND

By HORACE SHIPP

A History of Dutch Life and Art. By J. J. M. TIMMERS. Translated by Mary F. Hadlung. 200 pp., 580 illustrations. Thomas Nelson. 70r.

THE title of this fascinating volume indicates its primary virtue. Dutch Life and Art: the synthesis which Dr. Timmers has achieved is based broadly on his recognition that every phase of art and culture reaches back to the whole life of the people who create it either by their direct aesthetic craftsmanship or by their acceptance and patronage. Art is always the expression of life. The entire structure of any society at any given place and period governs the shape of its culture and the expression of this in the fine arts and the crafts which are closely allied to them. Place and period are themselves elements in that structure. That is the fundamental value of Dr. Timmers' approach, and he has built his work upon it. The book thus becomes more than an art historian's record and assessment; it embodied social history and goes beyond this to consider the geographical and other physical causes which give rise to it. Art is seen as grass roots spreading over the whole region, not as isolated hot-house exotics springing from individual artists. Dutch art is particularly suited to this interrelated consideration, and the author has taken advantage of the fact.

factor, the Freudian reference of them to the expression of the subconscious, had each sufficient truth in them to be elements in the situation, but not to be the invariable and always compulsive factor.

It is, maybe, a justifiiable criticism of Dr. Timmers' book that he ignores both these influences-justifiable because he has set himself the task of such magnitude and apparently accepts every available large-scale approach. Only from this almost perfectionist viewpoint does it matter; and there is the fact that this is a popular rather than a specialist work, and that the actual text is surprisingly short, consisting as it does of a series of brief introductions to each period or aspect of art, and thereupon explanatory captions to the plates and illustrations related to it. Protracted consideration of individual artists and their psychology is therefore ruled out; but the method does commit an author to deal with the economic factor. He accepts this certainly in its broadest geo-physical implications-the nature of the country, the position which made for the creation of a sea-power as soon as mankind had achieved sea navigation, the importance of the trade routes,



Sideboard (N. Netherlands, ca 1525). Cupboard (N. Netherlands, ca 1630). Cupboard (N. Netherlands, ca 1660). Rijksmuseum.

It is a comparatively modern approach. In the older types of writing about art the activity was presented in a vacuum; indeed, each separate art was deemed to be thus self-contained. The first break-out from this isolationist attitude attempted to relate painting, sculpture, and all the crafts to architecture as a kind of parent art. By this path we reached a sensible connotation of art and social life; for architecture, so essentially practical, so allied to our modes of living and even of thinking, links clearly with the whole social order and the changing Zeitgeist, so that theory about it had long accepted the connection.

The two outstanding fashionable critical yardsticks of our own time—Marxist economic theory and Freudian psychology—falsified this logical process, as they did so much else, by exaggerating the truths and half-truths of their respective systems into explanations of all human activities. The Marxist reference of all things to the dominance of the economic

and so forth. One would incline only to be critical—and even that may be demanding too much—in asking for an estimate of the enormous effects on the Reformation of this economic element. The influx of silver from the New America into the Hapsburg European Empire; the rise of a plutocratic banker society to replace the old Feudal aristocratic and ecclesiastical one; the necessity thereby of relaxing the old Church laws against usury or of supporting a church which abandoned them: these were quite tremendous factors in creating that Golden Age in the Netherlands and (given Dr. Timmers' self-imposed approach) might well have received recognition.

The important things about his book, however, is that he has not connoted Dutch Art merely with that Golden Age of the XVIIth Century and a thin romantic echo in the XIXth century. After he has shown us the geographical setting, he begins with Pre-history, goes on to consider the Roman conquest and its remains, and then, in a second section, deals most

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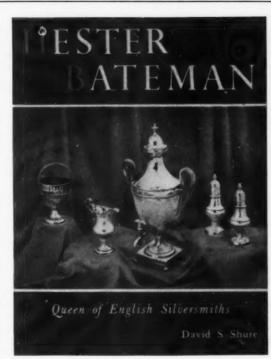
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The Last Supper by Dirck Bouts (ca 1410-75). St. Pe'er's Church, Louvain.

fully with the long period from the setting up of Charlemagne's empire until the period of the Hapsburg domination under Charles Vth seven hundred years later. We are thus half way through the volume before we reach the brief magnificence of the mid-XVIIth century which so often is allowed to monopolize the story. A certain anti-climax is inevitable unless one is a wildly enthusiastic modernist, and this (although he does not too clearly show his hand) Dr. Timmers is not. His deep knowledge of the traditions and their contribution causes him to give at most a passing recognition to the painters and sculptors who, in his country as in ours, receive more than their meed of attention by authority. His one brief word on the art of Ouborg, Corneille, Appel, is to ask:

"Can it be that the negative element in the work of . . . contemporary artists after all possesses positive qualities and may be considered as art in the true sense of the word? Only time will tell."

A very wise last word when one remembers how much is being written and spoken by Dr. Timmers' fellow art historians and critics to prompt time to make an affirmative answer.

The weight of the author's scholarship goes to those early periods which have tended to be neglected and overshadowed by the splendour of the XVIIth century. His study of the architecture is particularly happy, and naturally the wealth of the illustrations of the ancient Dutch buildings, both entire and in details, gives most splendid support to this section of the work. The photographs of many of these have been taken from the air, so that the angle-shot indicates both plan and elevation, scale and setting, as well as the actual style of the building. How impressive these can be the full-page plate of the Cathedral Tower of Utrecht (plate 179) shows, set as it is vis-á-vis a series of such noble Gothic towers. One other delightful whole-page plate taken from a miniature shows the Gothic builders at their many tasks: a manual of mediaeval church building. It is this inter-relationship of the arts which

gives the volume its especial value. Architecture pre-eminently, sculpture, metalwork, early pottery, furniture, engraving, and, of course, painting, are studied in their own fields and in combination as the chronological story unfolds. Strangely, after the prehistoric period, there is nothing about ceramics, not even Delft ware, world-famous after the potters began to work at Delft about 1650, first imitating Chinese blue and white Wanli porcelain, then expanding to original Dutch designs. And what of Dutch tiles? Another omission, except for one very slight reference to ecclesiastical vestments in the late-Gothic period, is textiles. It may be that Holland has none of the richness in this field which England and France can boast.

It may be that Dr. Timmers is arbitrarily excluding certain subjects outside his own wide fields of knowledge, and it is a perfectionist compliment which notices any lack of universality. Certainly the subjects covered give almost all the cultural picture. There is even in the section devoted to the XVIIth Century a short chapter on Dutch Literature and Science, but understandably it does not pretend to cover this ground, for Spinoza is not mentioned nor is the great scientific contribution to horticulture which Holland made at that time. It might have been wiser not to have introduced this aspect on this one occasion, since there was no intention to deal with so wide a subject consistently throughout the periods. The book is, on the whole, so well organised that this slight aberration from the scheme is unduly conspicuous.

Dr. Timmers may find that his contrepuntal chapters, Borrowings from European Art and The Dutch Contribution to European Art (a much longer and more emphatic chapter) evoke a mild storm among those pundits who are willing almost to by-pass the native idiom of the XVIIth century in order to praise the Italianate Dutch of that period. Personally I am all on his side, even though I would not go so far as John Constable, who when he was asked by a collector whether he should sell his Berchems, replied: "Sell 'em; no Sir, burn 'em." Dr. Timmers' erudition lies in architecture and the allied sculpture, and in painting earlier than that of the golden age He rightly sees a decline when French-from-Italian modes prevailed at the end of that century and into the XVIIIth.

Fundamentally, however, this volume stands on its wealth of illustrations; and the text, both in the connecting short chapters and in the expanded captions, forms a running commentary to these from which the theme gradually emerges. Any particular theories held by the author are incidental to this broad introduction. These illustrations, beautifully reproduced in photogravure, begin with a series of significant aerial views of the land; continue with Prehistoric finds; Roman sculptures, glass and earthenware; Pre-Christian grave finds; and after that with a continuing story from Charlemagne through the Romanesque to Gothic and beyond. On the Romanesque and Gothic the author is most happily at home. His chapter on the goldsmith's work shows some magnificent examples. So does that on Gothic sculpture, painting and book illustration. One of the impressive full-page plates is of Dirck Bouts's The Last Supper from St. Peter's Church, Louvain, which not only exemplifies the typical painting of the mid-XVth century, but shows also a Dutch interior with its relationship to the house architecture, furniture and tableware. The closed-in-hearth and the kitchen hatch have especial interest. Illustrations are often chosen with this complex of elements clearly in view. In the chapter on Dutch furniture, for example, there is not only a comparative picture of the evolving cupboard, but a noble if austere interior of a great hall, showing all its characteristic furnishing and accoutrements. I would have wished the inclusion in the parts upon XVIIth century painting of at least one flower-piece, for this flower cult played so important a part in the whole national life that laws had to be passed to stop the gambling in tulip bulbs. But in a volume which gives us so much, so finely presented, it seems carping to complain of omissions. Suffice it that with this introductory work before us almost the whole cultural story of the Dutch people is recorded and illustrated in a beautifully produced volume.

The Antique Collector's Handbook GEORGE SAVAGE

This useful book, by the author of *The Art and Antique Restorer's Handbook* is arranged alphabetically for easy reference. There are entries on almost every field of collecting, and features on auction-room procedures, buyer's rights and liabilities, insurance, valuation for probate, and certificates of pedigree, which are not normally discussed elsewhere. There are illustrations in the text and the appendixes include Porcelain Marks for English, German, French and other Continental wares, Chinese reign marks, silver hall marks, period dates of clock types and a classified bibliography.

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FIFTY YEARS OF MODERN ART.

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THIS book is an English translation of the catalogue of the exhibition of the same title, which formed part of the great Brussels Fair of last year. Its theme was expressed in its title, and, although it showed a slight inclination in favour of the Germans and in an attempt to be completely international included a few artists, such as the Japanese Ryuzaburo Umehara, who were hardly worthy, it was brilliantly successful. Bias and sectional fervour were reduced to the minimum.

The organisers of the exhibition were enterprising in their choice of individual pictures and succeeded in tapping public and private collections all over the world. Thus it was with real excitement that one saw two from perhaps only a dozen great paintings produced in the last hundred years — Cezanne's "Mardi Gras" and Picasso's Blue Period "Acrobat with Ball", both from the Pushkin Museum, Moscow.

The English edition of the catalogue has been attractively bound and like the original is well laid out. It opens with an introduction in which the movements of the century are succinctly chronicled. Then there is a catalogue, with useful biographical sketches which sometimes stray beyond the individual to include illuminating historical asides. In addition there are 337 plates illustrating every item in the exhibition and approximately half of them are full page and 32 are in colour.

Many conclusions are to be drawn from the exhibition, but there is one of particular interest to us in this country. At the time certain of our critics attacked the weak representation of British art. Yet as I went round from screen to screen I could not help feeling it was fair. During the war, and for some time after it, we heard much of the resurgence of British painting; we were told that isolated from Paris our artists had rediscovered their native heritage and were evolving a dis-tinctive native school. Certain young men, among whom Ayrton, Craxton and Minton were prominent, were put forward as artists of exceptional promise. Since then Minton has committed suicide and Craxton and Ayrton have proved disappointing. True we have a few artists who have emerged to international stature -Ivon Hitchens, Ben Nicholson, Graham Sutherland—and one or two such as Anne Redpath who I believe deserve greater recognition than is today theirs, but I doubt whether others, like Francis Bacon, who at one time was so noisily acclaimed, will receive more than a modest place in the histories of the future. Even Ben Nicholson seems to me a very minor figure.

Where sculpture is concerned our contribution to 20th century art is more striking, and in Henry Moore we have certainly produced one of the dominant figures of the age. Yet I am by no means sure about the rest. Only the partisan can claim that British art has lived up to the promise of fifteen years ago.

TERENCE MULLALY.

THE OXFORD HISTORY OF ENGLISH ART 1800-1870. By T.S.R. BOASE. Oxford University Press. 50s.

THE most recent volume in the Oxford History of English Art—1800-1870 written by the editor must be considered in the light of his avowed aim—to provide an account of the arts against a historical background. Professor Boase has set the scene on the stage as contemporaries have viewed it, but at the same time has assessed the artistic achievements of the period in the light of modern aesthetic standards so that both the muses of history and art are real characters in the story. The chapter headings are skilfully devised to evoke the chief happenings, monuments and actors of the period under review.

But the book is much more than a review of the period and a vast amount of research has thrown considerable light This is on the less explored fields. especially true of the chapters on architecture which give a coherent picture of the development from romantic and pituresque through the Gothic revival to the battle of the styles so that it is possible, as never before, to see the whole complex of ideas in true perspective. The effect of the various religious movements on Church architecture and decoration are particularly illuminating. The ordinary reader will be urged to look again at buildings passed by with hardly a glance, and to reassess such monuments as the Houses of Parliament, 'those familiar but unforgettable images of our

In spite of the massive literature on Turner and Constable, Professor Boase has added to our understanding not only by his imaginative and succinct accounts of the painters, but by the subtle way he has contrasted their respective contributions to European as well as to

English art.

The Water Colour section seems to me the least successful part of the book, so many of the painters deserve mention that the smaller figures seem to play too large a part at the expense of such an outstanding draughts nan as Thomas Girtin, and yet the discerning comments upon some of the lesser men are valuable, for example David Cox who "at any time in his career can surprise by some intensity of observation". The objective treatment of William Blake would, I think, have pleased the artist, as Professor Boase remarks "the man and his works are sometimes nearly submerged beneath the commentary". Naturally there will be divergence of view about some of the aesthetic verdicts, and I find it hard to agree that Alfred Stevens was "as good an artist as any".

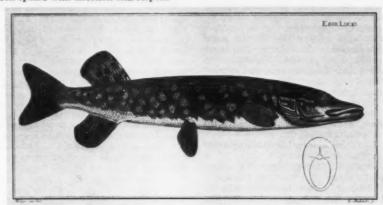
The clarity of the writing and of the classification makes the book pleasurable reading.

For Professor Boase the visual arts and literature are boon companions and I shall not easily forget his description tion of Mousehold Heath—"it deals with immensity and there is a poetic alchemy in it, it stands with Hardy's Egdon as the final distillation of waste land".

MARY WOODALL.

FISHES BY MARKUS-ELIEZER BLOCH. Editor Eva Mannering. Ariel Press. 42/-. This collection of twelve reproductions from Bloch's Natural History of Fishes, 1781, gives evidence of all the careful and skilled work expected from the publishers of the well known volumes of Redouté Roses, although neither author nor subject may be guite so widely known.

Bloch was born in 1723. He had little formal education but as an adolescent went to live with a physician's family in Hamburg. From here he went to Berlin and himself studied Medicine and Natural History, gained his Doctorate of Medicine and practised until his death in 1799. That he specialised in the natural history of fish may well have been conditioned by his acquiring a number of fish drawings by Plumier, a noted icthyologist who died at the beginning of the century, and of whom Bloch speaks with affection and respect.



ESOX LUCIO-THE PIKE, from FISHES by Markus-Eliezer Bloch.

This illustration is of a fish to which Bloch gives high marks for intelligence and quick thinking. But one wonders on reading his story of a pike 267 years old, 19 feet long and weighing 350 pounds, if Bloch was not only an icthyologist but a fisherman.

THE WOOD ENGRAVINGS OF ROBERT GIBBINGS, with Some Recollections by the Artist. Edited by PATIENCE EMPSON. Introduction by THOMAS BALSTON. Over 1,000 engravings and 9 pages of half-tones. Coloured frontispiece. J. M. Dent & Sons. £5/5/-.



FROM THE ART OF LIVING, by Robert Gibbings, 1940, included in the collection of his wood engravings.

This fascinating volume of wood engravings by Robert Gibbings presents much more than an excellent combination of artist and craftsman. Unfortunately the death of Mr. Gibbings in 1958 left his pages of "recollections" unfinished. They cover his early struggles and include his interesting work with the Golden Cockerel Press but end abruptly in 1939. His engravings give the pattern of the man. They range from the broad humour of his illustrations to Swift's poems to the delicate movement of windswept trees from "Till I end my Song".

The book is beautifully produced and both editor and publisher are to be congratulated.

O. RAWSON.

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This is a collection of twenty-six articles, contributions to the formation of a modern philosophy of art. The author has linked them together with her own perceptive comments.
Many of the essays have previously been available only in their French or German originals.

(The Johns Hopkins Press)
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KURT WEITZMANN
In this book the author brings together the results of 30 years of research in classical philology, papyrology, classical and early Christian archaeology, and Byzantine and medieval art, in order to trace the evolution of book illustration from its origins in perishable papyrus rolls.

(Harvard University Press) 725 m.

OXFORD UNIVERSITY PRESS

GOTHIC CATHEDRALS OF FRANCE By MARCEL and their treasures. AUBERT, in collaboration with Simone Goubet. Translated by Lionel and Miriam Kochan, assisted by George €5 Millard. Nicholas Kaye.

In this sumptuous volume, which sets 78 cathedrals firmly against the crowded background of the Middle Ages in France, M. Marcel Aubert not only discusses the basic principles of Gothic architecture, its use of pointed arch, cross-ribbed vault and flying buttress, its urge towards light and ever more light; he also emphasises the practical work so joyfully done by architects still named among men, unnamed artists, nameless artisans and very ordinary people. In historical and technical detail he then examines the seven great formative Gothic cathedrals, studies the flowering of Gothic art in seven more, deals with its expansion and usefully reviews together a number of regional types with traces of Rhenish, Burgundian, Norman and Breton tendencies.

His theme is irradiated with superb authority by 462 photogravures. In aerial views the cathedral, whether at Limoges or St. Brieuc, Carpentras or Troyes, is shown as a city's true centre, which in the Middle Ages it was. Such night-pieces as Laon and Meaux, Evreux, Orleans and Beauvais, are not more deeply impressive than those intelligently grouped The Occupations carvings, Months, varying in date with different provinces, still true to a France rooted in the soil. The great West Fronts, Chartres, truly royal, Rheims the unforgettable, dignified Lyons, Strasbourg, fantastically rich, are hardly more moving than that ox commemorating on the tower of Laon the labours of his brethren who hauled the building-stones uphill.

The Bayeux Tapestry, Narbonne's "Creation Tapestry", two "Coronation Tapestries" at Sens, with a Byzantine ivory casket and a silver-gilt ciborium there, are convincingly illustrated; Flemish tapestries at Aix are remarked on; but space given to treasures is limited. Not one astronomical clock is mentioned, even Strasbourg's Le graouli at Metz is missing. So is a great possession like the glorious cope in opus anglicanum at St. Bertrand-de-Comminges

Why, after turning into English a list of illustrations, do capable translators leave the title of each illustration in French? And "Cheminement des Damnés" (Bourges) is not "Progress of the Damned", but, rather, "Sad Procession"; "les disciples d'Emmaüs" (Chartres) were not "from" but "of" Emmaus.

Notes, plans and elevations, map and index, are admirable. MARGARET LOVELL RENWICK.

BRITAIN. By Taxonia By TREVOR DANNATT. Published by Batsford. Price 63s.

In 1956 the Arts Council of Great Britain held its first exhibition of contemporary architecture covering the ten years from The exhibition 1945-55. consisted mainly of photographs selected by a committee, and Trevor Dannatt edited and arranged the material for the first display. This book has developed from that exhibition but includes a number of impor-

tant buildings completed since 1956. Sir John Summerson contributes

specially written introduction, tracing the growth of the modern movement in architecture in this country from the early days of the 1930's up to the present time. This is a particularly valuable contribution as Summerson was closely connected with the small group of young architects of nearly thirty years ago who founded the M.A.R.s Group in 1934, and has continued as an understanding critic ever since. Some readers may feel that he overstresses the importance of "foreign influence", for there is no mention of the work of Burnet, Tait and Lorne; F. R. S. Yorke, or others who believed in a new approach to architecture in the days before it had become respectable. The postwar period is thoughtfully surveyed, starting with the Festival of Britain of 1951, and then dealing with schools, and housing in detail.

Summerson's introductory essay sets the high standard for the rest of the book which illustrates some 88 buildings, with specially prepared plans and sections and first rate photographs. Architects would undoubtedly have appreciated more plans, but the lay-reader will find the illustrations of the greatest interest as the wide range of buildings from factories to churches include all the well known recent modern buildings.

While "Modern Architecture in Britain" does not pretend to be a history of the modern movement in this country it is a fascinating record of our achievements in the post-war years, and the high standard of production, typography and contents make it a book to be very warmly commended to all interested in architecture.

EDWARD D. MILLS.



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THE NUDE IN ART. Edited by I. E. Relouge; introduction by Bodo Cichy. B. T. Batsford Ltd. 5 guineas.

THIS handsomely produced book ambitiously purports to survey the subject of the female nude in art from ancient Egypt to the XXth century. Obviously the ambition of such a book cannot be achieved even with one hundred full-page colour plates in addition to a generous number of other excellently reproduced There is no fault at all to be found with the selection of the examples chosen; but it should be said that not sufficient care has been exercised in get-ting some of the full-page colour plates close enough to the tonal values of the originals.

In the nature of the case, it is perhaps excusable that the writing occasionally falls below the highest literary standard. But this is a small point, for the book deserves to be warmly commended for making clear the way in which the de-lineation of the naked, or partially draped, female form, from Renaissance times onwards, has tended, after centuries of traditional painting, to become more and more wilfully distorted and macabre in expression. The story of the loss of essential physical grace, and the growing emphasis on ugliness and other deviations from the normal, is plainly told in this fair and well-balanced presentation of the

nude in pictorial art.

What, it has been asked, is the meaning of this waywardness and eccentricity in the art of modern times? Does the painter seek to deny all carefully acquired traditional values and refuse to recognise neither ethics nor Eros as valid ideals? The painting of our country, where it is not traditional, deliberately deprives the female figure of even its first significance as a fundamental human symbol. The prevailing cult of ugliness, and the doctrine of "art for art's sake", raise in acute form the question—Whither art?

The range and scope of a painter of the calibre of Picasso, who has explored in his oeuvre the whole gamut of pictorial technique and idiom, holds out hope (so it seems to the author of this book) that the artist shall find his way back, and that then "woman, as Eve or as Venus and the personification of beauty, will emerge once more from her hiding-place . .

VICTOR RIENAECKER.

THE DIARIES OF JOHN RUSKIN. 1874-1889. Volume III. Selected and edited by Joan Evans and John HOWARD WHITEHOUSE. Clarendon Press: Oxford University Press. 70s.

THIS third and concluding volume is furnished with two valuable indices: a general index compiled by Lady Richardson and a subject index devoted to Ruskin's "interests, occupations, person-ality, and achievements." The first volume, 1835—1847, began with John Ruskin (1819-1900) as a wonderfully precocious diarist at the age of sixteen, largely occupied with his scrutinies of Alpine geology. Sad evidence is found in this final volume of the effect on Ruskin of his attachment to Rose La Touche, thirty years younger than himself, who died insane during May, 1875. It amplifies tragically the verdict contained in Cook and Wedder-

burn's monumental edition of Ruskin's Works:

"He did not die then of a broken heart; but it can hardly be doubted that the strain placed upon his emotions by the chequered course of this romance was one of the elements which contributed to overthrow his mental balance.

The man who-perhaps more than any other of whom much is known-had lived through his eyes, could still oc-casionally enjoy the visual delights which

Coniston afforded:

'I had as lovely an hour before lunch yesterday as ever in spring. Sunshine on green and snowdrops-felt as if I had youth again. All grey fog before sunset; now entirely accursed and fiendish and hellish Londonish black fog with wind and rain from the south. Lay awake from 3, planning Geology, clouds, usury, history, one after another . . . " (Feb. 26th,

Such wild railing at gloomy weather recurs in many entries. The diaries also betray a susceptibility to noise reminiscent of his friend Thomas Carlyle, interesting scraps of whose conversation are here recorded. At Florence (Sept. 1st, 1874) there are "workmen on the street all night, and accursed blackguards bellowing songs at three in the morning on the Ponte della Trinita. The most horrible discord . . .

Ruskin is endlessly fascinating. owe a great debt to the exacting editorial labour attached to these three finely pro-duced volumes. Ruskin's successors in our day are steeped in him. Sir Herbert Read regards him as the greatest master of English prose. Sir Kenneth Clark is preparing a Ruskin anthology and also hopes some day to assemble an exhibition C. M. WEEKLEY. of his drawings.

DISEGNI VENETI DEL SETTE-CENTO NELLA COLLEZIONE PAUL WALLRAF. By ANTONIO MORASSI. 86 pp. + 119 plates.

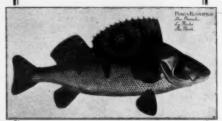
THIS recent addition brings the total of catalogues of their exhibitions issued by the Fondazione Giorgia Cini to ten. The present volume is in the same format and produced up to the same standard as its predecessors

The Fondazione's exhibitions of drawings have been taken in recent years alternately from public and private collec-Two years ago we had the collection of Mr. Janos Scholz, followed last year by Venetian drawings from Poland, and now the collection of Mr. Paul Wallraf of XVIIIth century drawings only. Whereas the Scholz collection was notable for the number of documented drawings by lesser known artists, the Wallraf drawings are dominated by the two Tiepolos. No less than sixty-three plates are given to Giambattista or Domenico. Twenty-five plates are of drawings by the Guardi (including Francesco's magnificent view of San Giorgio Maggiore), with a series of pen sketches by Giacomo, which show him in a more interesting light than the gouache views most frequently seen. The collection is by any standards remarkable, and the more so for having been formed comparatively recently. The very full notes by Professor Morassi make the catalogue much more than an attractive picture book. W. R. JEUDWINE.

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FINE WORKS ON THE MARKET



Tankard and Cover. Probably by Thomas Isaacs, Dublin, 1738. 8½ ins. high.

THIS tankard and cover, apart from being in unusually good state, is of particular interest in that the design shows marked Norwegian influence, for example, in the shape of the cover, the lion thumb-piece, and the feet. While traces of Norwegian influence may occasionally be found on Scottish, and more rarely still, on English silver, to find it so strongly on an Irish piece seems to be altogether exceptional.

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FINE WORKS ON THE MARKET



ABRAHAM VAN BEYEREN (1620/1—1690). Still life with a Silver Wine Jar and a reflected Portrait of the Artist. Signed with monogram. $39\frac{1}{4} \times 32\frac{1}{2}$ ins.

As a painter of still life on the most sumptuous scale, Abraham van Beyeren is almost in a class by himself. Others may be more subtle, or more refined, but there are few who can weld the whole riot of glass, silver, velvet, fruit, fish, and fowl, into so richly satisfying a pattern. And unlike some exponents of kindred subjects, he manages to avoid falling into vulgar ostentatiousness.

This picture comes from the Huldschinsky Collection, and there is a somewhat different version in the Ashmolean Museum, Oxford.

In the possession of the H. Terry-Engell Gallery.



J. B. PILLEMENT (1725-1808). Romantic Landscape. 23 x 371 ins.

JUST as in England a certain type of Italian landscape became naturalized through the example of Richard Wilson, in France a different convention was given a currency scarcely less widespread by Joseph Vernet and Hubert Robert. Pillement was a much travelled artist (he visited and worked in Spain, Portugal, Austria, Poland, Italy, and England). He was never in Italy for very long, and his landscapes are not real views but idealized decorations that seem to be derived in equal measure from Vernet and Robert. He has, however, a neat, rather conventionalised touch that is all his own. Never very profound, he was incapable of painting an ugly picture. Indeed, painting was for him only a part of his manifold activity as a decorator, and as a designer of rococo ornament (chinoiserie in particular) he is in the first rank.

His easel pictures are usually small, and the example illustrated is larger than most. With its deep velvety greens and blues (the colours of Fragonard's Fête at Rambouillet) it is a highly accomplished piece of confectionery.

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FINE WORKS ON THE MARKET



JAN BYLERT (1603—71). The Van Haeften Family Making Music. Panel $37\frac{1}{2} \times 58\frac{1}{2}$ ins.

It is only in recent years that the school of Utrecht, in which Honthorst and Terbrugghen were the leading figures, has been given much attention. Its present popularity has been largely due to the re-valuation of the painting of the tenebristi and in particular of Caravaggio, by whom these northern painters were so markedly influenced.

Jan Bylert, after starting as a pupil of Bloemaert, left Utrecht for Rome and spent several years there when still very young. He returned to Utrecht before 1625 and remained there for the rest of his life. In his later works he threw off the influence of Caravaggio and returned to a lighter, more pastoral style.

The present picture, which may perhaps be dated about 1630, is typical of the early phase both in subject and treatment. The powerful modelling, the scale and weight of the composition are obviously Caravaggesque. But the feeling of the picture is Dutch, with that sense of rather serious good fellowship, wholly un-Italian, but characteristic of Dutch genre.

Christie's Sale, 11th December.

FORTHCOMING SALES

CHRISTIE'S

OBJECTS OF ART AND JEWELLERY. Christie's winter season will end on December 18th. Sales will begin again in the third week of January. The first sale of the month includes a collection of works by Carl Faberge belonging to Professor Sir Charles Dodds, M.V.O. This is of a particularly high standard and consists of a large number of carved animals, birds, and objects. In chalce-done there is for instance an engle a kiny and each is the sales. dony, there is, for instance, an eagle, a kiwi, and an ibis. Each of these has golden legs and a gold beak, with diamond or ruby eyes. A spray of comflowers in rock crystal, a cat in purpurine, and a snail's shell in brown and green agate with a gold catch are other typical examples of the beautiful craftsmanship in this collection. There is in this sale a number of Swiss gold and enamel form watches, including a balloon, a beetle, and musical instruments. Another sale on **December 8th** includes coins and miniatures, and clothing belonging to Lord Nelson and Lady

miniatures, and clothing belonging to Lord Nelson and Lady Hamilton.

PICTURES. There will be three picture sales during the month. The first on Tuesday, December 1st, has a good selection of XIXth and XXth century paintings of the British and Continental Schools and includes a number of Dutch views by P. C. Dommersen, English landscapes by B. W. Leader, R.A., A View of the Pyramids by David Roberts, R.A., Italian views by F. R. Unterberger, and Winter Landscapes by A. Schelfhout. There are also works by Richard Eurich, R.A., Charles Towne, F. W. Wats, and E. Zampighi. On December 11th there will be an interesting sale of pictures by Old Masters. Den Heer J. A. De Waart has sent from the Hague a series of Dutch and Flemish pictures of the XVIIth and XVIIIth centuries. These include The Angel Appearing to the Shepherds by Nicholas Berchem (Waagen. Supp. p. 522), and works by Balthasar Beschey. In another property, and of particular interest, is The Van Haeften Family Making Music by Jan Bijlert. Dr. David Arnon's collection is also of Dutch and Flemish Masters of the XVIIth and XVIIIth centuries. Worthy of note are Judah and Tamar attributed to P. Lastman and A Village Scene by the little-known artist P. Des Ruelles. Amongst the collection of Sir Hugo Sebright, Bart., is a portrait of a Philosopher attributed L. Bassano, and the sale finishes with a selection of English portraits the property of Sir Geoffrey Palmer, Bart., removed from Carlton Curlieu Hall, Leicestershire. Other artists represented in the sale include A. Van Borssum, Simon Van Der Does, J. C. Droochsloot, Bonaventura Peeters, and Simon De Vlieger. The last sale of the season will be on December 18th and pictures from the XVIth, XVIIth and XVIIIth centuries will be offered. Included in this sale are works by W. de Heusch, J. Kobell, J. H. Boschamer, S. J. van Douw, J. J. van der Stoffe, P. Claes, Jun., P. Casteels, and Benjamin West, P.R.A.

FURNITURE, RUGS AND CARPETS. There will be three sales this onth. In the first on December 3rd, there is a set of six month. In the first on December 3rd, there is a set of six Chippendale mahogany chairs and a pair of armchairs; a Sheraton mahogany dining table; and a Dutch marquetry bureau cabinet. On December 10th fine French and Continental furniture will form the basis of the sale. It includes a small Louis XV marquetry commode of bombe form, stamped Wehrel; a Louis XVI commode of bombe form, stamped Wehrel; a Louis XVI narquetry secretaire a abattant; a small transitional marquetry dwarf cabinet, stamped J. L. Cosson; and a pair of red lacquer commodes, of bombe form, and stamped J. C. Criard. There is also a fine marquetry commode in the style of J. H. Reisener. On December 17th fine English and Continental furniture belonging to, among others, the Rt. Hon. Earl Beatty and the Hon. John Fox-Strangways will be sold. Of special interest are four Chippendale black lacquer armchairs in the Chinese style; a fine mahogany painted State bedstead, circa 1765; and a Queen Anne black lacquer cabinet. There are also two fine Chippendale mahogany kettle stands, and a Chippendale small mahogany writing table in the Chinese style which originally were in the collection of the late F. Howard Reed, Esq.

of the late F. Howard Reed, Esq.

SILVER. On December 9th, fine old English and foreign silver belonging to the Rt. Hon. the Lord Hastings will be sold. Of special interest is an important dinner service of 1819-1821, comprising a pair of large soup tureens, covers and stands, by Philip Rundell, 1819; seventy-two dinner plates by Edward Farnell, 1820; twenty-four soup plates; fourteen two-handled meat-dishes with plated covers; two sets of four entree dishes; and six saucetureens by Edward Farnell. Also in this property is an epergne decorated with vines by William Vere and John Lutwyche, 1765, and a fine William III silver-gilt salver by Anthony Nelme, 1700. In the same sale is silver belonging to Amie, Lady Noble, including a George I toilet mirror by Anthony Nelme, 1714; a pair of George I scent bottles; a pair of toilet boxes, and a circular bowl by Gabriel Sleath, 1719. The second silver sale this month is on Tuesday, December 16th, and includes a very rare silver toy tea-service of six pieces, 1785-87. Other items include

a James II tankard and cover, 1688; a cake-basket by Francis Crump, 1768; and a George II coffee pot by William Kidney,

ARMS AND ARMOUR. There will be a sale of arms and armour in the afternoon of **December 8th**, beginning at 2.30. It includes a number of English and Continental pistols of the XVIIth and XVIIIth centuries; fowling pieces; American colt revolvers; swords; several suits of armour; and an interesting group of Abyssinian horse harness.

PORCELAIN. There will be two sales this month. On December 7th there is one of fine English and Welsh porcelain and pottery. Among many outstanding Lots is a Derby chinoiserie group, circa 1750, 8½ inches high, modelled by Andre Planche; a fine Swansea dessert service, painted by William Pollard; a pair of Worcester "blind Earl" dishes; and two pairs of red anchor partridge tureens and covers. Collectors will be especially interested also in the Chelsea raised red anchor figure of a duck, 4½ inches high, circa 1750. On October 12th this year a similar figure was sold at Christie's for 500 gns. The second sale on Monday December 7th is of Oriental porcelain, hardstones and objects of art and Japanese ivories. It includes a rare famille rose export bowl with land-scapes in the style of O'Neale; a figure of a pug dog; a famille rose dinner service enamelled with peacocks; and an interesting collection of Indian carved wood figures from a XVIIth century Temple car. PORCELAIN. There will be two sales this month. On December Temple car.

SOTHEBY'S

December 4th. Fine Continental ceramics, oriental carpets, tapestries, clocks and fine English and French furniture, including a collection of early French soft-paste porcelain, a rare early Meissen barrel stand by Gottfried Muller, c. 1727, an important finely-knotted Kashan carpet, a set of XVIIth century Brussels Pergola tapestries, a late Gothic secular tapestry, and an extremely rare Flemish needlework triptych, a fine Louis XV ormolu mantel clock, and an important set of Louis XV giltwood seat furniture. December 8th. Important medieval and Renaissance works of art, Italian majolica and Renaissance bronzes, including a highly important Romanesque morse ivory carving, a Romanesque bronze figure of Christ, a bronze figure of Hercules by Giovanni da Bologna, a Venetian silver and parcel-gilt reliquary bust, c. 1480, XVth century Florentine and Faenza drug jars, an equestrian inkstand of sgraffiato type, a XVth century Hispano-Moresque dish, and an albarello, a fine pair of Limoges painted enamel covered tazzas, late XVIth century, a XVth century Limoges enamel tazza with the building of the Tower of Babel by Jean Courtois, an important set of twelve Limoges enamel plates painted by Pierre Reymond, a very fine painted wooden statuette of the Madonna and Child by Giovanni di Agostino, and a very fine marble relief of the Madonna and Child by Giovanni di Agostino, and a very fine marble relief of the Madonna and Child by Tino di Camaino, c. 1330. Ill. Cat. December 9th. Old Master paintings, including three altar panels by Jacopo del Casentine. The Crucifixion by Taddee Gaddi, St. Dominic by Bernardo Daddi, Portrait of a young man by Dosso Dossi, and The Penitent Magdalen by G. M. Crespi; also The Nativity by Jacopo Bellini, The Virgin and Child by Bartolommeo Veneto, The Virgin with Saints by G. Mansuetti and Dutch and Flemish paintings including examples by Jan Steen, A. van Ostade, Nicolas Maes, Jan (Velvet) Brueghel, Gaspar Netscher and Aert de Gelder, and examples by Lucas Cranach the Elder, Salvator Rosa, 1742, a set of George III tea caddies by Daniel Siniul and Sharpe, 1761, George II and George III candlesticks with branches to match, George III sauce tureens and covers by Peter, Anne, and William Bateman 1803. December 17th and following day. Works of art, match, George III sauce tureens and covers by Peter, Anne, and William Bateman, 1803. December 17th and following day. Works of art, tapestries, oriental carpets, clocks, English and Continental furniture. December 21st. Old Master and modern engravings and etchings, sporting prints, views and a few drawings. December 21st. Fine gold boxes, Faberge, watches, objects of vertu and portrait miniatures, including a collection of oil miniatures, a fine Faberge miniature gold bird cage with a parrot carved in opal, and other fine Faberge bird and animal carvings. December 22nd. English and Continental pottery and porcelain.

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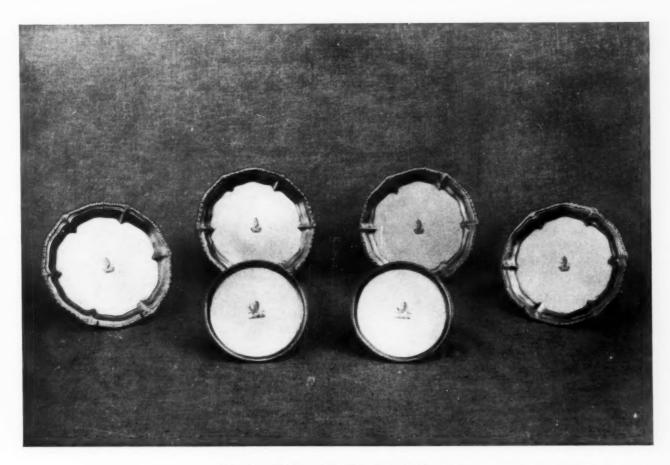








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